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THE

WORKS

OF

VIRGIL,

In LATIN and ENGLISH.

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M.DCC.LXXVIII.

A DISSERTATION ON THE SIXTH BOOK OF VIRGIL's ÆNEIS.

BY WILLIAM WARBURTON,
LORD BISHOP OF GLOUCESTER.

Taken from the DIVINE LEGATION, &c. Book II. Sect. 4.

THE purpoſe of this diſcourſe is to ſhew, that *Æneas*'s adventure to the INFERNAL SHADES, is no other than a figurative deſcription of his INITIATION INTO THE MYSTERIES: and particularly a very exact one of the SPECTACLES of the ELEUSINIAN.

To underſtand the propriety of the author's purpoſe in the uſe of this fine epiſode, it will be proper to conſider the nature of the ÆNEIS.

Homer's two poems had each a plain and entire ſtory, to convey as perfect a moral: And in this he is *juſtly* eſteemed excellent. The Roman poet could make no improvement here: The Greek was compleat and perfect; ſo that the patrons of Virgil, even Scaliger himſelf, are forced to ſeek for his ſuperior advantages in his epiſodes,

deſcriptions, ſimiles, and in the chaſtity and correctneſs of his thoughts and diction: In the mean time, they have all overlooked the principal advantage he had over his great exemplar.

Virgil found the epic poem in the firſt rank of human compoſitions; but this was too narrow a foundation for his enlarged ambition: He was not content that its ſubject ſhould be to inſtruct the world in MORALS, much leſs did he think of PHYSICS, though he was fond of natural enquiries, and Homer's allegories had opened a back-door to let in the philoſopher with the poet; but he aſpired to make it a SYSTEM OF POLITICS. On this plan he wrote the Æneis; which is indeed as perfectly ſuch, in verſe, by EXAMPLE, as the *Republics* of Plato and Tully were in proſe, by PRECEPT. Thus he added a new province to epic poeſy. But though every one ſaw that Auguſtus was ſhadowed in the perſon of Æneas, yet it being ſuppoſed that thoſe political inſtructions, which the poet deſigned for the ſervice of mankind, were for the ſole uſe of his maſter, they miſſed of the true nature of the poem. And in this ignorance, the ſucceeding epic writers, following a poem whoſe genius they did not underſtand, wrote worſe than if they had only taken Homer, and his ſimpler plan, for their direction. A great modern poet, and beſt judge of their merit, aſſures us of this fact; and what hath been ſaid will help us to explain the reaſon of it: *The epic poets*, ſays this admirable writer, *have uſed the ſame practice* (that of Virgil, of running two fables into one) *but generally carried it ſo far as to ſuperinduce a multiplicity of fables, deſtroy the unity of action, and loſe their readers in an unreaſonable length of time* *.

Such was the revolution Virgil brought about in this nobleſt region of poeſy; an improvement ſo great, that the trueſt poet had need of all the aſſiſtance the ſublimeſt

* Preface to the *Iliad of Homer*.

genius

genius could lend him; nothing leſs than the joint aid of the Iliad and Odyſſes being able to furniſh out the execution of his great idea: For a *ſyſtem of politics* delivered in the example of a great prince, muſt ſhew him in every public occurrence of life. Hence Æneas was, of neceſſity, to be found voyaging with Ulyſſes, and fighting with Achilles.

But if the improved nature of his ſubject compelled him to depart from that ſimplicity in the fable, which Ariſtotle, and his beſt interpreter, Boſſu, find ſo divine in Homer*; he gained conſiderable advantages by it in other circumſtances of the compoſition: For now, thoſe ornaments and decorations, for whoſe inſertion the critics could give no other reaſons than to raiſe the *dignity* of the poem, become *eſſential* to the ſubject. Thus the choice of princes and heroes for his perſonages, which were, before, only uſed to grace the ſcene, now conſtitute the nature of the action †: And the machinery of the gods, and their intervention on every occaſion, which was to create the *marvellous*, becomes, in this improvement, an indiſpenſable part of the poem. A divine interpoſition is in the very ſpirit of ancient legiſlation, where, we ſee, the principal care of the lawgiver was to poſſeſs the people with the full belief of a providence. This is

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* Nous ne trouverons point, dans la fable de l'Æneide, cette ſimplicité qu' Ariſtote a trouvée ſi divine dans Homére. *Traité du poeme epique*, l. i. c. 11.

† ——Le retour (ſays *Boſſu*) d'un homme en ſa maiſon, & la querelle de peux autres, n'ayant rien de grand en ſoi, deviennent des actions illuſtres & importantes, lorſque dans le choix des noms, le poete dit que c'eſt Ulyſſe qui retourne en Ithaque, & que c'eſt Achille & Agamemnon qui querellent.—He goes on,—Mais il y a des actions qui d'elles mêmes ſont très importantes, comme *l'eſtabliſſement, ou la ruine d'un état, ou d'une religion*. Telle eſt donc l'action de l'Æneide, l. ii. c. 19. He ſaw here a remarkable difference in the ſubjects: it is ſtrange this ſhould not have led him to ſee that the *Æneis* is of a different ſpecies.

the true reaſon of ſo much machinery in the Æneis; for which, modern critics accuſe the author's judgment, who, in a poem written in the refined and enlightened age of Rome *, followed the marvellous of Homer ſo cloſely.

But this key to the Æneis not only clears up a great many paſſages obnoxious to the critics, but adds an infinite beauty to a vaſt number of incidents throughout the whole poem: Of which, take the following inſtances: the one in *religion*, the other in *civil policy*.

1. Æneas, in the *eighth* book, goes to the court of Evander, in order to engage him in a confederacy againſt the common enemy. He finds the king and his people buſied in the celebration of an annual ſacrifice. The purpoſe of the voyage is diſpatched in a few lines, and the whole epiſode is employed in a matter altogether foreign to it, that is to ſay, the ſacrifice, the feaſt, and a long hiſtory of Hercules's adventure with Cacus. But it is done with great art and propriety, and in order to introduce into this political poem that famous inſtitute of Cicero in his *Book of Laws*, deſigned to moderate the exceſs of labouring ſuperſtition, the *ignotæ ceremoniæ*, as he calls them, which at that time ſo much abounded in Rome—*Divos et eos, qui cœleſtes ſemper habiti, colunto, et ollos*, QUOS ENDO COELO MERITA VOCAVERINT, HERCULEM, *Liberum, Æſculapium, Caſtorem, Pollucem, Quirinum*—Thus copied by Virgil in the beginning of Evander's ſpeech to Æneas.

" *Rex Evandrus ait: Non haec ſolemnia nobis,*
Has ex more dapes, hanc tanti numinis aram,
VANA SUPERSTITIO, *veterumque ignara deorum,*
Inpoſuit. Sævis, *hoſpes Trojane*, periclis
Servati facimus, MERITOSQUE *novamus honores.*—

* Ce qui eſt beau dans Homére pourroit avoir été mal reçû dans les ouvrages d'un poëte du tems d'Auguſte. *Idem ib.* l. iii. c. 8. *de l'admirabile.*

A leſſon of great importance to the pagan lawgiver. This *ſuperſtitio ignara veterum deorum* was, as we have ſhewn, a matter he took much care to rectify in the *myſteries*; not by deſtroying that ſpecies of idolatry, the worſhip of dead men, which was indeed his own invention, but by ſhewing *why* they paid that worſhip; namely for benefits done by thoſe deified heroes to the whole race of mankind.

" *Quare agite, O Juvenes!* tantarum in munere laudum,
Cingite fronde comas, et pocula porgite dextris.

The concluſion of Evander's ſpeech,

" COMMUNEMQUE VOCATE DEUM, *et date vina volentes,*

as evidently alludes to that other inſtitute of Cicero, in the ſame *Book of Laws.* SEPARATIM *nemo habeſſit Deos: neve novos neve advenas niſi publice adſcitos* PRIVATIM *colunto.* Of which he gives the reaſon in his Comment, *ſuoſque Deos, aut novos aut alienigenas coli, confuſionem habet religionum, et ignotas ceremonias.*

Nor ſhould we omit to obſerve a further beauty in this epiſode; and in imitation ſtill of Cicero; who, in his book *of laws* hath taken the beſt of the Roman inſtitutes for the foundation of his ſyſtem. For the worſhip of Hercules, as introduced by Evander, and adminiſtred by the *Potitii*, on the altar called the *ara maxima*, was, as Dion. Hal. tells us, the oldeſt eſtabliſhment in Rome; and continued for many ages in high veneration. To this, the following lines allude.

" *Hanc* ARAM *luco ſtatuit, quæ* MAXIMA *ſemper*
Dicetur nobis, et erit quæ maxima ſemper.
—Jamque ſacerdotes, primuſque POLITIUS *ibant,*

2. In the *ninth* book we have the fine epiſode of Niſus and Euryalus; which preſents us with many new graces, when conſidered (as it ought to be) as a repreſentation of one of the moſt famous and ſingular of the Grecian inſtitutions. CRETE, that ancient and celebrated ſchool of legiſlation, had a civil cuſtom, which the Spartans firſt, and afterwards all the principal cities of *Greece* borrowed from them, for every man of diſtinguiſhed valour or wiſdom to adopt a favourite youth; for whoſe education he was anſwerable, and whoſe manners he had the care of forming. Hence Niſus is ſaid to be

" ——ACERRIMUS ARMIS
Hyrtacides;

And *Euryalus*,

" COMES *Euryali, quo* PULCHRIOR *alter*
Non fuit Æneadum, Trojana neque induit arma;
Ora PUER *prima ſignans* INTONSA JUVENTA.

The lovers (as they were called) and their youths always ſerved and fought together; — ſo Virgil of theſe:

" *His amor unus erat, pariterque in bella ruebant,*
Tum quoque communi portam ſtatione tenebant.

The lovers uſed to make preſents to their favourite youths. —— So Niſus tells his friend:

" *Si* TIBI, *quæ* POSCO *promittunt* (*nam* mihi *facti*
Fama *ſat eſt*) &c.

The ſtates of Greece, where this inſtitution prevailed, reaped ſo many advantages in it, that they gave it the greateſt encouragement by their laws: ſo that Cicero, in his book *of a Republic*, obſerved, " *Opprobrio fuiſſe adoleſcentibus ſi amatores non haberent.*" Virgil has been equally intent to recommend it by all the charms of poetry and eloquence. The amiable character, the affecting circum-

circumſtance, the tenderneſs of diſtreſs, are all inimitably painted.

The youth ſo educated were found to be the beſt bulwark of their country, and moſt formidable to the enemies of civil liberty. On which account the tyrants, wherever they prevailed, uſed all their arts to ſuppreſs an inſtitution ſo oppoſite to private intereſt and ambition. The annals of ancient Greece afford many examples of the bravery of theſe bands, who chearfully attempted the moſt hazardous adventures: So that Virgil did but follow hiſtory when he put theſe two friends on one of the moſt daring actions of the whole war; as old Aletes underſtood it:

" *Dî patrii, quorum ſemper ſub numine Troja eſt,*
Non tamen omnino Teucros delere paratis,
Cum talis animos juvenum, tam certa tuliſtis
Pectora.

Plutarch, ſpeaking of the Thebans, *in the life of* Pelopidas, ſays, that " Gorgias firſt enrolled the ſacred band, conſiſting of three hundred choſen men; and that this corps was ſaid to be compoſed of LOVERS and their FRIENDS. It is reported, ſays he, that it continued unconquered till the battle of Chæronea; and when, after the action, Philip was ſurveying the dead, and came to the very ſpot where theſe three hundred fell, who had charged in cloſe order ſo fatally on the Macedonian lances, and obſerved how they lay heaped upon one another, he was amazed; and being told, that this was the band of *Lovers* and their *Friends*, he burſt into tears, and ſaid, *Accurſed be they who can ſuſpect that theſe men either did or ſuffered any thing diſhoneſt.* But certainly (continues my author) this inſtitution of lovers did not ariſe in *Thebes*, as the poets imagined, from the PASSION of Laius, but from the WISDOM of legiſlators*." Such

* Vol. ii. p. 218, 219, Brian. Edit.

was the friendſhip, our poet would here repreſent, where he ſays,

Niſus AMORE PIO *pueri*——

and where he makes Aſcanius call Euryalus,

VENERANDE *puer.*

The one dies in defence of the other; revenges his death; and then falls with him, like the lovers in the SACRED BAND.

" *moriens animam abſtulit hoſti.*
Tum ſuper exanimem ſeſe projecit AMICUM
Confoſſus, placidaque ibi demum morte quievit.
Fortunati ambo, ſi quid mea carmina poſſunt,
Nulla dies unquam memori vos eximet ævo.——

The poet promiſes them an eternal memory, not for their ſake, but for the ſake of the inſtitution, he would recommend under their ſtory.

Before I leave theſe previous circumſtances, permit me only to obſerve, that this was the *ſecond ſpecies* of the epic poem; our own countryman, Milton, having produced the *third:* For juſt as Virgil rivalled Homer, ſo Milton emulated both of them. He found Homer poſſeſſed of the province of *morality*; Virgil of *politics*; and nothing left for him, but that of *religion.* This he ſeized, as aſpiring to ſhare with them in the government of the poetic world: And, by means of the ſuperior dignity of his ſubject, hath gotten to the head of that triumvirate which took ſo many ages in forming. Theſe are the *three ſpecies* of the epic poem; for its largeſt ſphere is *human action*, which can be conſidered but in a *moral*, a *political*, or *religious* view; and theſe the three great MAKERS; for each of their poems was ſtruck out at a heat, and came to perfection from its firſt eſſay. Here then the grand ſcene was cloſed, and all farther improvements of the epic at an end.

It being now underſtood, that the Æneis is in the ſtyle of ancient legiſlation, it is hard to think ſo great a maſter

ter in his art would overlook a DOCTRINE, which, we have ſhewn, was the foundation and ſupport of ancient politics; namely, that of a *future ſtate of rewards and puniſhments*. Accordingly he hath given us a complete ſyſtem of it, in imitation of his models, Plato's *viſion* of Erus, *and* Tully's *dream of* Scipio. Again, as the lawgiver took care to ſupport this *doctrine* by a very extraordinary inſtitution, and to commemorate it by a RITE, which had all the allurement of ſpectacle, and afforded matter for the utmoſt embelliſhments of poetry, we cannot but confeſs a deſcription of ſuch a ſcene would add largely to the grace and elegance of his work; and muſt conclude he would be invited to attempt it. Accordingly, we ſay, he hath done this likewiſe, in the allegorical deſcent of Æneas into hell; which is no other than an enigmatical repreſentation of his INITIATION INTO THE MYSTERIES.

Virgil was to repreſent a perfect lawgiver, in the perſon of Æneas; now initiation into the myſteries was what ſanctified his character and ennobled his function.

Hence, we find all the ancient heroes and lawgivers were, in fact, initiated *. And it was no wonder the legiſlator ſhould endeavour, by his example, to give credit to an inſtitution of his own creating.

Another reaſon for the hero's initiation, was the important inſtructions he there received in matters of the higheſt moment concerning his office †.

A third reaſon for his initiation, was the cuſtom of ſeeking ſupport and inſpiration from the God who preſided in the *myſteries* ‡.

A fourth reaſon for Æneas's initiation, was the circumſtance in which the poet has placed him, unſettled in his

* *Homeri Fragm. Hymn. in Cer. apud Pauſ. Corinth.*
† *Diod.* p. 224. See Div. Leg. B. 3. §. 2.
‡ See the Rhetor Sopater, in his διαιρέσεις ζητημάτων.

affairs,

affairs, and anxious about his future fortune. Now, amongſt the uſes of *initiation*, the advice and direction of the ORACLE was not the leaſt. And an oracular *bureau* was ſo neceſſary an appendix to ſome of the myſteries, as particularly the *Samothracian*, that Plutarch, ſpeaking of Lyſander's initiation, expreſſes it by a word that ſignifies *conſulting the oracle*, Ἐν δὲ Σαμοθρᾴκῃ χρηστηριαζομένος, &c. On this account, Jaſon, Orpheus, Hercules, Caſtor, and (as Macrobius ſays) Tarquinius Priſcus, were every one of them initiated into theſe myſteries.

All this, the poet ſeems clearly to have intimated in the ſpeech of Anchiſes to his ſon;

——" *Lectos juvenes, fortiſſima corda,*
Defer in Italiam.—Gens dura atque aſpera cultu
Debellanda tibi Latio eſt. Ditis tamen ante
Infernas accede domos——*
Tum genus *omne tuum, et quæ* dentur mœnia diſces.

A fifth reaſon was conforming to the old popular tradition, which ſaid, that ſeveral other heroes of the Trojan times, ſuch as Agamemnon and Ulyſſes, had been initiated †.

A ſixth, and principal was, that AUGUSTUS, who was ſhadowed in the perſon of Æneas, had been initiated into the ELEUSINIAN *myſteries* ‡.

While the myſteries were confined to Egypt, their native country, and while the Grecian law-givers went thither to be initiated as a kind of deſignation to their office, the ceremony would be naturally deſcribed in terms highly allegorical. This was in part owing to the genius of the Ægyptian manners; in part, to the humour of travellers; but moſt of all to the policy of law-givers; who, returning home, to civilize a barbarous people by

* *Æn.* V. ver. 729, *& ſeq.*
† Scholia Apollon. Rhod. Arg. l. 1. ver. 916.
‡ *Suet. Oct.* c. 93.

laws

laws and arts, found it uſeful and neceſſary (in order to ſupport their own characters, and to eſtabliſh the fundamental principle of a future ſtate) to repreſent *that* initiation, in which they ſaw the ſtate of departed mortals in machinery, as an actual deſcent into hell. This way of ſpeaking was uſed by Orpheus, Bacchus, and others; and continued even after the myſteries were introduced into Greece, as appears by the fables of Hercules, Caſtor and Pollux, and Theſeus's deſcent into hell. But the allegory was generally ſo circumſtanced as to diſcover the truth concealed under it. So Orpheus is ſaid to get to hell by the power of his harp:

" *Threïcia fretus citharâ, fidibuſque canoris:*

That is, in quality of lawgiver; the harp being the known ſymbol of his laws, by which he humanized a rude and barbarous people. So again, in the lives of Hercules and Bacchus, we have the true hiſtory, and the fable founded on it, blended and recorded together. For we are told, that they were in fact initiated into the Eleuſinian myſteries; and that it was juſt before their deſcent into hell, as an aid and ſecurity in that deſperate undertaking *. Which, in plain ſpeech, was no more than that they could not ſafely ſee the *ſhews* till they had been *initiated*. The ſame may be ſaid of what is told us of Theſeus's adventure. Near Eleuſis, there was a well called Callichorus; and, adjoining to that, a *ſtone*, on which, as the tradition went, Ceres ſat down, ſad and weary, on her coming to Eleuſis. Hence the ſtone was named *Aleguſtus*, the *melancholy ſtone* †. On which account it was deemed unlawful for the initiated to ſit thereon. *For* Ceres (ſays Clemens) *wandering about in ſearch*

* —Καὶ τὰς περὶ Ἡρακλέα τε καὶ Διόνυσον, κατιόντας εἰς ᾅδου, πρότερον λόγος ἐνθάδε μυηθῆναι καὶ τὸ δᾶρσος τῆς ἐκεῖσι πορείας παρὰ τῆς Ἐλευσινίας ἐναύσασθαι. *Auctor Axiochi.*

† Ἀγέλαστος πέτρα.

of

of her daughter Proſerpine, *when ſhe came to* Eleuſis, *grew weary, and ſat down melancholy on the ſide of a well. So that, to this very day, it is unlawful for the initiated to ſit down there, leſt they who are now become perfect, ſhould ſeem to imitate her in her deſolate condition* *. Now let us ſee what they tell us concerning Theſeus's deſcent into hell. *There is alſo a ſtone* (ſays the Scholiaſt on Ariſtophanes) *called by the* Athenians, Agelaſtus; *on which, they ſay,* Theſeus *ſat when he was meditating his deſcent into hell. Hence the ſtone had its name. Or perhaps becauſe* Ceres *ſat there weeping when ſhe ſought* Proſerpine †. All this ſeems plainly to intimate, that the *deſcent* of Theſeus was his entrance into the *Eleuſinian myſteries*; which entrance (as we ſhall ſee hereafter) was a fraudulent intruſion.

Both Euripides and Ariſtophanes ſeem to confirm our interpretation of theſe deſcents into hell. Euripides, in his *Hercules furens*, brings the hero, juſt come from hell to ſuccour his family, and deſtroy the tyrant Lycus. Juno in revenge proſecutes him with the furies; and he, in his tranſports, kills his wife and children, whom he miſtakes for his enemies. When he comes to himſelf, he is comforted by his friend Theſeus; who would excuſe his exceſſes by the criminal examples of the gods: A conſideration, which ‡ greatly encouraged the people in their irregularities; and was therefore obviated in the myſteries, by the detection of the vulgar errors of polytheiſm. Now Euripides ſeems plainly enough to have told us what he thought of the fabulous deſcents into hell, by making Hercules reply like one juſt come from the celebration of the myſteries, and entruſted with the ἀπόῤῥητα. *The examples,* ſays he, *which you bring of the gods, are nothing to the purpoſe. I cannot think them guilty of the crimes imputed*

* *Clemens Protrep.*
† *Schol. Equit. Ariſtoph.* l. 782.
‡ See *Div. Leg.*

to them. I cannot apprehend how one god can be the ſovereign of another god.—A god who is truly ſo, ſtands in need of no one. Reject we then theſe idle fables, which the poets teach concerning them. A ſecret, which Theſeus, (whoſe entrance into the myſteries was only a fraudulent intruſion) we muſt ſuppoſe, had not yet learnt. The comic poet, in his *frogs*, tells us plainly what he too underſtood of the ancient Hero's deſcent into hell, by the equipage, which he gives to Bacchus, when he brings him in, enquiring the way of Hercules. It was the cuſtom, at the celebration of the Eleuſinian myſteries, as we are told by the ſcholiaſt on the place, to have what was wanted in thoſe rites, carried upon aſſes. Hence the proverb, *Aſinus portat myſteria:* Accordingly the poet introduces Bacchus, followed by his buffoon ſervant Xanthius bearing a bundle in like manner, and riding on an aſs. And leſt the meaning of this ſhould be miſtaken, Xanthius, on Hercules's telling Bacchus that the inhabitants of Elyſium were the *initiated*, puts in, and ſays, *And I am the aſs carrying myſteries.* This was ſo broad a hint, that it ſeems to have awakened the old ſcholiaſt; who, when he comes to that place, where the *chorus* of the initiated appear, tells us, we are not to underſtand this ſcene as really lying in the *Elyſian fields*, but in the * ELEUSINIAN MYSTERIES.

Here then, as was the caſe in many other of the ancient fables, the pompouſneſs of the expreſſion betrayed willing poſterity into the *marvellous*. But why need we wonder at this in the genius of more ancient times, which delighted to tell the commoneſt things in a highly figurative manner, when a writer of ſo late an age as Apuleius, either in imitation of antiquity, or perhaps in compliance to the received phraſeology of the *myſteries*, deſcribes his

* In V. 357.

initiation

initiation in the ſame manner? *Acceſſi confinium mortis; & calcato* Proſerpinæ *limine, per omnia vectus elementa remeavi: nocte media vidi ſolem candido coruſcantem lumine, Deos inferos & Deos ſuperos. Acceſſi coram, & adoravi de proximo* *. Æneas could not have deſcribed his night's journey to his companions, after he had been let out of the ivory gate, in properer terms, had it been indeed to be underſtood as a journey into hell.

Thus we ſee, Virgil was obliged to have his hero initiated; and that he had the authority of fabulous antiquity to call this initiation a deſcent into hell. And ſurely he made uſe of his advantages with great judgment; for ſuch a fiction animates the relation, which, delivered out of allegory, had been too cold and flat for epic poetry.

We ſee, from the hero's urging the example of thoſe heroes and lawgivers, who had been initiated before him, that his requeſt was only for an *initiation:*

" *Si potuit manis arceſſere conjugis* Orpheus,
Threïcia fretus cithara fidibuſque canoris:
Si fratrem Pollux *alterna morte redemit,*
Itque reditque viam toties: quid Theſea *magnum,*
Quid memorem Alciden? *& mi genus ab* Jove *ſummo.*

It is to be obſerved, that *Theſeus* is the only one of theſe ancient heroes not recorded in hiſtory to have been *initiated*, though we have ſhewn that his deſcent into hell was, like that of the reſt, only a participation of the myſteries. The reaſon is, his entrance was a violent intruſion.

Had an old poem, under the name of Orpheus, intitled, *a deſcent into hell*, been now extant, it would, perhaps, have ſhewn us that no more was meant than

* L. 11. prope finem.

Orpheus's

Orpheus's *initiation*; and that the idea of this ſixth book was taken from thence.

But further, it was cuſtomary for the poets of the *Auguſtan* age to exerciſe themſelves on the ſubject of the myſteries, as appears from Cicero, who deſires Atticus, then at Athens, and *initiated*, to ſend to Chilius, a poet of eminence *, an account of the Eleuſinian myſteries; in order, as it would ſeem, to inſert into ſome poem he was then writing †. Thus it appears that both the ancient and modern poets afforded Virgil a pattern for this famous epiſode.

Even Servius ſaw thus far into Virgil's deſign, as to ſay, that many things were here delivered according to *the profound learning of the* Egyptian *theology* ‡. And we have ſhewn § that the doctrines taught in the *myſteries*, were invented by that people. But though I ſay this was the poet's general deſign, I would not be ſuppoſed to think he followed no other guides. Several of the circumſtances are borrowed from Homer; and ſeveral of the philoſophic notions from Plato: Some of which will be taken notice of in their place.

The great manager in this affair is the SIBYL; and, as a virgin, ſhe ſuſtains two principal and diſtinct parts: that of the inſpired *prieſteſs*, to pronounce the ORACLE, (whoſe relation to the *myſteries* is ſpoken of above) and that of the *hierophant* to conduct the initiated thro' the whole celebration. Her firſt part begins,

" *Ventum erat ad limen, cum virgo*, poſcere fata
Tempus ait. Deus, ecce, Deus——

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* See Lib. I. Ep. 16. *ad Atticum.*

† *Chilius te rogat & ego ejus rogatu* ΕΥΜΟΛΠΙΔΩΝ ΠΑΤΡΙΑ. Lib. I. Ep. 9. *ad Atticum.*

‡ *Multa per altam ſcientiam theologicorum Ægyptiorum.*

§ See *Div. Leg.* B. II. §. 4.

And

And ends,

" *Ut primum ceſſit furor, et rabida ora quierunt.*

Her ſecond part begins at,

——ſate ſanguine divum,
Tros Anchiſiade——

and continues through the whole book. For, as we have obſerved, the initiated had a guide or conductor, called Ἱεροφάντης, Μυσταγωγὸς, Ἱερεὺς, indifferently of either ſex *, who was to inſtruct him in the preparatory ceremonies, and lead him through, and explain to him all the ſhews and repreſentations of the myſteries. Hence Virgil calls her *magna ſacerdos*, and *docta comes*, words of equivalent ſignification: And this, becauſe the myſteries of Ceres were always celebrated in Rome by female prieſts †. And as the female myſtagogue, as well as male, was devoted to a ſingle life ‡, ſo was the Cumean ſibyl, whom he calls *caſta ſibylla*. Another reaſon why a prieſteſs is given to conduct him is, becauſe Proſerpine preſides in this whole affair. And the name of the prieſteſs in the Eleuſinian myſteries ſhews that ſhe properly belonged to Proſerpine; though ſhe was alſo called the prieſteſs of Ceres. " The ancients, ſays Porphyrius, called the prieſteſſes of Ceres Μέλισσαι, as being the miniſters or hierophants of the ſubterraneous goddeſs, and Proſerpine herſelf Μελιτώδης §." And Æneas addreſſes her in the language of the aſpirant to the hierophant:

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* Τὰς ἱερείας [Δήμητρος] Μελίσσας ἐκάλουν οἱ ποιηταί. *Schol. Eurip. Hippol.* Μελίσσας κυρίως τὰς τῆς Δήμητρος ἱερείας φησί. *Schol. Pind. Pythion.*

† So the ſatyriſt.

" *Paucæ adeo Cereris aras contingere dignæ.*
Juv. Sat. 6.

‡ *Hieron. ad Geron. de Monogamia. Schol. Sophocl. Oedip. Col.* v. 674.

§ *De Antro Nymph.*

——" *Potes*

——" *Potes namque omnia; nec te*
Nequidquam lucis Hecate præfecit Avernis.

And ſhe anſwers much in the language of thoſe ſacred miniſters,

" *Quod ſi tantus amor*, &c.——
——*et* INSANO *juvat indulgere labori*;
Accipe quæ peragenda prius.——

For *inſanus* is the ſame as ἐνθουσιαστικὸς, and this, as we are told by Strabo, was an inſeparable circumſtance of the myſteries *.

The firſt inſtruction the prieſteſs gives Æneas, is to ſearch for the *golden bough*, ſacred to Proſerpine,

" *Aureus & foliis & lento vimine ramus*,
Junoni infernæ *ſacer*.

Servius can make nothing of this circumſtance. He ſuppoſes it might poſſibly allude to a tree in the middle of the ſacred grove of Diana's temple in Greece: where, if a fugitive came for ſanctuary, and could get off a branch from the tree, which was carefully guarded by the prieſts, he was to contend in ſingle combat with one of them; and if he overcame, was to take his place. Though nothing can be more foreign to the matter in queſtion than this rambling account, yet the Abbé Banier is content to follow it †, for want of a better. But the truth is, under this branch is concealed the *wreath of myrtle*, with which the initiated were crowned at the celebration of the myſteries ‡. For, 1. The *golden bough* is ſaid to be ſacred to Proſerpine, and ſo we are told was the *myrtle*: Proſerpine only is mentioned all the way; partly becauſe the initiation is deſcribed as an actual deſcent into hell; but prin-

* L. 10.
† *Explicat. Hiſtor. des Fables.* Vol. II. p. 135. Ed. 1715.
‡ Μυρσίνης στεφάνῳ ἐστεφανῶντο οἱ μεμυημένοι. *Schol. Ariſtoph. Ranis.*

cipally becauſe, when the rites of the myſteries were performed, Ceres and Proſerpine were equally invoked; but when the *ſhews* were repreſented, Proſerpine alone preſided: Now, this book is a repreſentation of the ſhews of the myſteries. 2. The quality of this *golden bough*, with its *lento vimine*, admirably deſcribes the *tender branches of myrtle*. 3. The doves of Venus are made to direct Æneas to the tree:

" *Tum maximus heros*
Maternas *agnoſcit* aves.

They fly to it, and delight to reſt upon it, as their miſtreſs's favorite tree.

" Sedibus optatis *gemina ſuper arbore ſidunt.*

For the *myrtle*, as is known to every one, was conſecrated to Venus. But there is a greater propriety and beauty in this diſpoſition than appears at firſt ſight. For not only the myrtle was dedicated to Proſerpine as well as Venus, but the doves likewiſe, as Porphyry informs us *. But the reader may aſk, why is this myrtle branch repreſented to be of *gold?* Not merely for the ſake of the *marvellous*, he may be aſſured. A *golden bough* was, literally, part of the ſacred equipage in the ſhews of the myſteries. For the branch, which was ſometimes wreathed into a crown, and worn on the head, was at other times carried in the hand. Clemens Alexandrinus tells us † from Dionyſius Thrax the grammarian, that it was an Egyptian cuſtom to hold a branch in the act of adoration. And of what kind theſe branches were, Apuleius tells us in his deſcription of a proceſſion of the initiated in the myſteries of Iſis. " *Ibat tertius, attollens* PALMAM AURO SUBTILITER FOLIATAM, *nec non Mercurialem etiam* CADUCEUM ‡."

* *Porph. de Abſt.* l. iv. §. 16.
† *Strom.* l. v. p. 568.
‡ *Metam.* l. xi. p. 383.

The

The *golden branch* then and the *Caduceus* were related. And accordingly Virgil makes the former do the uſual office of the latter, in affording a free paſſage into the regions of the dead. Again, Apuleius, deſcribing the fifth perſon in the proceſſion, ſays: "*Quintus auream vannum* AUREIS *congeſtam* RAMULIS*." So that a *golden bough*, we ſee, was an important implement, and of very complicated intention in the ſhews of the *myſteries*.

Æneas having now poſſeſſed himſelf of the *golden bough*, a paſſport as neceſſary to his *deſcent*, as a myrtle crown to *initiation*,

"*Sed non ante datur telluris operta ſubire,*
Auricomos quam quis decerpſerit arbore fœtus,

carries it into the ſibyl's grot:

"*Et vatis portat ſub tecta ſibyllæ.*

And this was to deſign the initiation into the *leſſer myſteries*: For Dion Chryſoſtom † tells us, it was performed ἐν οἰκήματι μικρῷ, in a little narrow chapel, ſuch a one as we muſt ſuppoſe the ſibyl's grot to be. The *initiated* into theſe rites were called Μύσται.

He is then led to the opening of the deſcent:

"*Spelunca* alta *fuit*, vaſtoque immanis hiatu
Scrupea, tuta lacu nigro nemorumque tenebris.

And his reception is thus deſcribed:

"*Sub pedibus mugire ſolum et juga cœpta moveri*
Sylvarum; viſæque canes ululare per umbram,
Adventante Dea.

How ſimilar is all this to the fine deſcription of the poet Claudian, where profeſſedly, and without diſguiſe, he ſpeaks of the tremendous entry into theſe myſtic rites!

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* *Metam.* l. xi. p. 383.
† *Orat.* 12.

" *Jam mihi cernuntur trepidis delubra moveri*
Sedibus, & claram diſpergere fulmina lucem,
Adventum teſtata Dei. Jam magnus ab imis
Auditur fremitus terris, templumque remugit
Cecropium ; ſanctaſque faces attollit ELEUSIN ;
Anguis Triptolemi ſtridunt, *& ſquamea curvis*
Colla levant attrita jugis———
Ecce procul ternas Hecate variata figuras
Exoritur *.

Both theſe deſcriptions agree exactly with the relations of the ancient Greek writers on this ſubject. Dion Chryſoſtom, ſpeaking of *initiation* into the myſteries, gives us this general idea of it : " Juſt ſo it is, as when one leads a Greek or Barbarian to be initiated in a certain myſtic dome, excelling in beauty and magnificence ; where he ſees many myſtic ſights, and hears in the ſame manner a multitude of voices ; where darkneſs and light alternately affect his ſenſes ; and a thouſand other uncommon things preſent themſelves before him †."

The *viſæque canes ululare per umbram*, is explained fully by Pletho in his Scholia to the magic oracles of Zoroaſter : " It is the cuſtom in the celebration of the myſteries, to preſent before many of the initiated, phantaſms of a canine figure, and other monſtrous ſhapes and appearances."

The poet next relates the fanatic agitation of the *myſtagogue*, on this occaſion,

——" *Procul, O procul eſte, prophani,*
Conclamat vates, totoque abſiſtite luco.
——*Tantum effata, furens antro ſe immiſit aperto.*

So again, Claudian, when he counterfeits in his own perſon, the raptures and aſtoniſhment of the *initiated*, and

* *De Raptu Proſerp.* ſub initio.
† *Orat.* 12.

throws

throws himſelf, as it were, like the ſibyl, into the middle of the ſcene.

——" *Greſſus removete, profani,*
Jam furor humanos de noſtro pectore ſenſus
Expulit.——

The PROCUL Ô PROCUL ESTE PROFANI of the ſibyl, is a literal tranſlation of the formula uſed by the myſtagogue, at the opening of the myſteries:

ΕΚΑΣ, ΕΚΑΣ ΕΣΤΕ, ΒΕΒΗΛΟΙ.

But now the poet intending to accompany his hero through all the myſterious rites of his *initiation*, as conſcious of the imputed impiety, in bringing them out to open day, ſtops ſhort in his narration, and breaks out into this ſolemn apology:

" *Dii, quibus imperium eſt animarum, umbræque*
ſilentes;
Et Chaos & Phlegethon loca nocte ſilentia late,
Sit mihi fas audita loqui: ſit numine veſtro
Pandere res altâ terra & caligine merſas——

Claudian, who (as we have obſerved) profeſſes openly to treat of the Eleuſinian myſteries at a time when they were in little veneration, yet, in compliance to old cuſtom, excuſes his undertaking in the ſame manner:

" *Dii, quibus in numerum, &c.*——
Vos mihi ſacrarum penetralia pandite rerum,
Et veſtri ſecreta poli, qua lampade Ditem
Flexit Amor, quo ducta ferox Proſerpina *raptu*
Poſſedit dotale Chaos; quantaſque per oras
Sollicito genetrix erraverit anxia curſu;
Unde datæ populis leges, &, glande relicta,
Ceſſerit inventis Dodonia *quercus ariſtis.**

* *De Raptu Proſerpinæ*, l. i. ſub init.

Had the revealing the myſteries been as penal at Rome as it was in Greece, Virgil had never ventured on this part of his poem. But yet it was eſteemed impious *, and what is more, it was infamous.

——" *Vetabo, qui Cereris ſacrum*
Vulgarit arcanæ, ſub iiſdem;
Sit trabibus fragilemque mecum
Solvat phaſelum—— HOR.

He therefore does it covertly, and makes this apology to thoſe who ſaw into his meaning.

The hero and his guide now enter on their journey:

" *Ibant obſcuri ſola ſub nocte per umbras:*
Perque domos ditis vacuas, & inania regna.
Quale per incertam lunam ſub luce maligna
Eſt iter in ſylvis: ubi cœlum condidit umbrâ
Jupiter, & rebus nox abſtulit atra colorem.

This deſcription will receive much light from a paſſage in Lucian's dialogue of the *tyrant*. As a company made up of every condition of life are voyaging together to the other world, Mycillus breaks out, and ſays: " Bleſs us! how dark it is! where is the fair Megillus? who can tell, in this ſituation, whether Simmiche or Phryna be the handſomer? every thing is alike, and of the ſame colour; there is no room for rivalling of beauties. My old cloak, which but now preſented to your eyes ſo irregular a figure, is become as honourable a garb as his Majeſty's purple. They are indeed both vaniſhed, and retired together under the ſame cover. But my friend, the Cynic, where are you? give me your hand: *You are initiated in the* Eleuſinian myſte-

* —*Athenis* initiatus [*Auguſtus*] cum poſtea *Romæ* pro tribunali de privilegio ſacerdotum Atticæ Cereris cognoſceret, & quædam ſecretiora proponerentur, dimiſſo conſilio & corona circumſtantium, ſolus audiit diſceptantes. *Sueton.* l. ii. *Octav. Aug.* c. 993.

ries.

ries. *Tell me now, do you not think this very like the blind march they make there?* CY. *O! extremely: And ſee, here comes one of the furies, as I gueſs by her equipage, her torch, and her terrible looks* *.———

The ſibyl, on their approach to the mouth of the cave, had bid Æneas call up all his courage, as being now to undergo the ſevereſt trials,

" *Tuque invade viam, vaginaque eripe ferrum:*
Nunc animis opus, Ænea, nunc pectore firmo.

Theſe trials were of two ſorts: the encountering *real* labours and difficulties; and the being expoſed to *imaginary and falſe* terrors. This latter was ſubmitted to by all the initiated in general: The other was reſerved for chiefs and leaders. On which account, Virgil deſcribes them both in their order, as they were both to be undergone by his hero. The firſt in theſe words:

" *Veſtibulum ante ipſum, primiſque in faucibus orci,*
Luctus et ultrices poſuere cubilia curae:
Pallenteſque habitant morbi, triſtiſque ſenectus:
Et metus, et male-ſuada fames, et turpis egeſtas;
Terribiles viſu formae; Lethumque, laboſque:
Tum conſanguineus lethi ſopor, et mala mentis
Gaudia, mortiferumque adverſo in limine bellum,
Ferreique Eumenidum thalami, et diſcordia demens
Vipereum crinem vittis innexa cruentis.

To underſtand the force of this deſcription, it will be neceſſary to tranſcribe the account the ancients have left us of the probationary trials in the *myſteries* of MYTHRAS; whoſe participation was more particularly aſpired to by chiefs and leaders of armies; whence theſe initiated were commonly called the SOLDIERS OF MITHRAS †, " No

* *Luciani Cataplus.*

† *Erubeſcite, Romani commilitones ejus, jam non ab ipſo judicandi, ſed ab aliquo* MITHRÆ MILITE: *qui cum initiatur in ſpelæo,* &c. Tertul. de Coron. Mil.

one (ſays Nonnus) could be initiated into theſe myſteries [of Mithras] till he had paſſed gradually through the probationary labours [by which he was to acquire a certain *apathe* and ſanctity.] There were eighty degrees of theſe labours, from leſs to greater. And when the aſpirant has gone through them all, he is initiated." Theſe labours are,—to paſs through fire; to endure cold, hunger, and thirſt; to undergo much journeyings; and, in a word, every toil of this nature *.

The ſecond ſort of trial were the *imaginary terrors* of the myſteries; and theſe Virgil deſcribes next. And to diſtinguiſh them from the *real labours* preceding, he ſeparates the two accounts by that fine circumſtance of the *tree of dreams*, which introduces the latter.

" *In medio ramos annoſaque brachia pandit*
Ulmus opaca, ingens: quam ſedem ſomnia vulgo
Vana tenere ferunt, foliiſque ſub omnibus hærent.
Multaque præterea variarum monſtra ferarum,
Centauri in foribus ſtabulant, ſcyllæque biformes,
Et centum geminus Briareus, et bellua lernæ;
Horrendum ſtridens, flammiſque armata chimæræ:
Gorgones, Harpyæque et forma tricorporis umbræ.

Theſe *terribiles viſu formæ*, are the ſame which Pletho calls ἀλλόκοτα τὰς μορφὰς φάσματα, as ſeen in the entrance of the myſteries; and which Celſus tells us were likewiſe preſented in the Bacchic rites †. Theſe are ſaid to be *veſtibulum ante ipſum:* and Themiſtius informs us, that the veſtibule was the place of all the myſtic terrors, τὰ προπύλαια τῦ νεώ.

And now we ſoon find the hero in a fright.

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* *Nonnus in ſecundam Nazienz. Stoleteuticam.*

† Τοῖς ἐν ταῖς Βακχικαῖς τελεταῖς τὰ φάσματα καὶ δείματα προεισάγουσι. *Orig. cont. Cel.* l. iv.

" *Corripit*

" *Corripit hic ſubitâ trepidus formidine ferrum*
Æneas, ſtrictamque aciem venientibus offert.

With theſe affections the ancients repreſent the initiated as poſſeſſed on his firſt entrance into theſe holy rites. " Entering now into the myſtic dome (ſays Themiſtius) he is filled with terror and amazement. He is ſeized with ſolicitude, and a total perplexity: He is unable to move a ſtep forward, and is at a loſs to find the entrance to that road which is to lead him to the place he aſpires to. Till the prophet [the VATES] or conductor laying open the veſtibule of the temple, *&c.*" * To the ſame purpoſe, Prochus: " As in the moſt holy myſteries (ſays he) before the ſcene of the myſtic viſions, there is a horror infuſed over the minds of the initiated, ſo, *&c.*" †

The adventurers come now to the banks of *Cocytus*: Æneas is ſurprized at the crowd of ghoſts, that hover round it, and appear impatient for a paſſage. His guide tells him they are thoſe who have not had the rites of ſepulture performed to their manes; and ſo are doomed to wander up and down for a hundred years, before they can be permitted to croſs the river:

—— " *Inops inhumataque turba eſt:*
Nec ripas datur horrendas, nec rauca fluenta
Tranſportare prius, quam ſedibus oſſa quierunt.
Centum errant annos, volitantque hæc litora circum.
Tum demum admiſſi ſtagna exoptata reviſunt.

We are not to think this old notion took its riſe from the vulgar ſuperſtition. It was one of the wiſeſt contrivances of ancient politics; and came originally from Egypt, the fountain-head of legiſlation. Thoſe profound maſters of wiſdom, in projecting for the common good, found nothing would more contribute to the ſafety

* *Orat. in Patrem.*
† *In Plat. Theol.* l. iii. c. 18.

of

of their fellow-citizens than the public and ſolemn interment of the dead; as, without this proviſion, private murders might be eaſily and ſecurely committed. They therefore introduced the cuſtom of pompous funeral rites. And, as Herodotus and Diodorus tell us, were of all people the moſt circumſtantially ceremonious in the obſervance of them. To ſecure theſe by the force of religion, as well as civil cuſtom, they taught that the deceaſed could not retire to a place of reſt, till theſe rites were performed. The notion ſpread ſo wide, and fixed its roots ſo deep, that the ſubſtance of the ſuperſtition remains, even to this day, in moſt civilized countries. By ſo effectual a method did the legiſlature gain its end, the ſecurity of the citizen. There is a circumſtance in claſſical antiquity, which will ſufficiently inform us of how great moment theſe rites were eſteemed. HOMER, SOPHOCLES, and EURIPIDES, are confeſſed to be the greateſt maſters of their art, and to have given us the beſt models of it. Yet, in the judgment of modern critics, the funeral rites for Patroclus in the Iliad, and for Ajax and Polynices in the Ajax, and the Phenicians, are a vicious continuation of the ſtory, which violates the unity of the action. But they did not conſider, that funeral rites were anciently deemed an inſeparable part of the hero's ſtory. And therefore thoſe great maſters of deſign could not underſtand the action to be compleat, till that important circumſtance was adjuſted *.

But the Egyptian ſage found afterwards another uſe in this opinion; and by artfully turning it to a puniſhment on inſolvent debtors, ſtrengthened public credit, to the great advantage of commerce, and, conſequently, of civil community. For, inſtead of that general cuſtom of modern Barbarians to bury inſolvents alive, this polite

* See *Herod.* l. ii. c. 136.

and

and humane people had a law of greater efficacy, which denied burial to them when dead. And here the learned Marſham ſeems to be miſtaken, when he ſuppoſes, that the Grecian opinion of the wandering of unburied ghoſts aroſe from this interdiction of ſepulchral rites *. On the contrary it appears, that the law was founded on the opinion, originally Egyptian, and not the opinion on the law; for the law had no other ſanction than the opinion.

In a word, had not our poet conceived it a matter of much importance, he had hardly dwelt ſo long upon it, or returned again to it †, or laid ſo much ſtreſs on it, or made his hero ſo attentively conſider it:

" *Conſtitit Anchiſa fatus, et veſtigia preſſit,*
MULTA PUTANS.

But having added—" *Sortemque animo miſeratus* iniquam;" and Servius commented, *Iniqua enim ſors eſt puniri propter alterius negligentiam: nec enim quis culpa ſua caret ſepulchro*; Mr. Bayle cries out, ‡ *What injuſtice is this! was it the fault of theſe ſouls that their bodies were not interred?* But neither of them knowing the origin of this opinion, nor ſeeing its uſe, the latter aſcribes that to the blindneſs of religion, which was the iſſue of wiſe policy. Virgil, by his *ſors iniqua*, means no more than that in this, as well as in ſeveral other civil inſtitutions, *a public benefit was often a private injury.*

The next thing obſervable is the ferry-man, Charon; and he, the learned well know, was a ſubſtantial Egyptian; and, as an ingenious writer ſays, *fairly exiſting in*

* Canon Chronicus, Seculum II. §. 3.
† Ver. 373, et ſeq.
‡ Quelle injuſtice! etoit ce la faute de ces ames que leurs corps n'euſſent pas été enterres. *Reſponſ. aux Queſt. d'un Provincial*, p. 3. c. 22.

this world *. The caſe was plainly thus: The Egyptians, like the reſt of mankind, in their deſcriptions of the other world, uſed to copy from ſomething they were well acquainted with in this. In their funeral rites, which, as we obſerved, was a matter of greater moment with them than with any other people, they uſed to carry their dead over the Nile, and through the marſh of Acheruſia, and there put them into ſubterraneous caverns; the ferry-man employed in this buſineſs being, in their language, called *Charon*. Now in their myſteries, the deſcription of the paſſage into the other world was borrowed, as was natural, from the circumſtances of their funeral rites. And it might be eaſily proved, if there were occaſion, that they themſelves transferred theſe realities into the ΜΥΘΟΣ, and not the Greeks, as later writers generally imagine.

Charon is appeaſed at the ſight of the *golden bough*.

—— "*Ille admirans venerabile donum*
Fatalis Virgæ, LONGO POST TEMPORE *viſum*.

But it is repreſented as the paſſport of all the ancient heroes who had deſcended into hell; how then could it be ſaid to be *longo poſt tempore viſum*, Æneas being ſo near the times of thoſe heroes? To explain this we muſt have in mind what hath been ſaid above of a perfect lawgiver's being held out in Æneas, and of Auguſtus's being delineated in the Trojan chief. So that here Virgil is pointing to his maſter; and what he would inſinuate is, that the Roman emperor, initiated in the Eleuſinian myſteries, ſhould, in a later age, rival the fame of the firſt Grecian lawgivers.

But Æneas hath now croſſed the river, and is come into the proper regions of the dead. The firſt apparition that occurs, is the dog *Cerberus*:

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* Blackwell, in his life of Homer.

"*Hæc*

" *Hæc ingens latratu regna trifauci*
Perſonat, adverſo recubans immanis in Antro.

This is plainly the phantom in the myſteries, which Pletho tells us, was in the ſhape of a dog, κυνώδη τινά. And in the fable of Hercules's deſcent into hell, which * ſignified no more than his initiation into the myſteries, it is ſaid to have been, amongſt other things, for fetching up the dog *Cerberus*.

The propheteſs, to appeaſe his rage, gives him a medicated cake, which caſts him into a ſlumber.

" *Cui vates, horrere videns jam colla colubris,*
Melle ſoporatam et medicatis frugibus offam
Objicit.

In the myſteries of Trophonius (who was ſaid to be nurſed by Ceres †, that is, to derive his rites from the Eleuſinian) the initiated carried the ſame ſort of medicated cakes to appeaſe the ſerpents he met with in his paſſage ‡. Tertullian, who gives all *myſteries* to the devil, and makes him the author of what is done there, mentions the offering up of theſe cakes.—*Celebrat et panis oblationem* §. This in queſtion was of poppy-ſeed, made up with honey ‖. And ſo I underſtand *medicatis frugibus* here; on the authority of the poet himſelf, who in the fourth book makes the prieſteſs of Venus prepare the ſame treat for the dragon, who guarded the Heſperian fruit.

" *Spargens humida mella ſoporiferumque papaver.*

Honey, as we have ſhewn above, was ſacred to Proſerpine, who on that account was called Μελιτώδης; and

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* See the *Div. Leg.* on the *Myſteries*.

† Δήμητρι—τῇ Τροφωνίῳ εἶναι τρόφον. *Pauſan. Bæot.* c. 39.

‡ Μελιττοῦντας ἐπάγοντες ἐν ταῖν χερσῖν μελίγματα ἑρπετῶν.—*Philoſt. Vit. Apoll.* l. viii. c. 15.

§ *De præſcr. adv. Hæret.*

‖ See the *Div. Leg.*

the

the *poppy* was conſecrated to Ceres: *Cereale papaver*, ſays Virgil; on which words Servius thus comments: *Vel quod eſt eſui, ſicut frumentum, vel quo Ceres uſa eſt ad oblivionem doloris; nam ob raptum Proſerpinæ vigiliis defatigata, guſtata eo acta eſt in* Soporem *.

But, without doubt, the images which the juice of poppy preſents to the fancy, was one reaſon why this drug had a place in the ceremonial of the ſhews. Not improbably it was given to ſome, at leaſt, of the *initiated*, to aid the impreſſion of thoſe *myſtic* viſions, which paſſed before them. For that ſomething like this was done, that is, giving medicated drugs to the aſpirants, we are informed by Plutarch; who ſpeaks of a ſhrub called *leucophyllus*, uſed in the celebration of the myſteries of Hecate, which drives men into a kind of frenzy, and makes them confeſs all the wickedneſs they had done or intended. And *confeſſion* was one neceſſary preparative for *initiation*.

The regions, according to Virgil's geography, are divided into three parts: 1. PURGATORY, 2. TARTARUS, 3. ELYSIUM. For Deiphobus in the firſt ſays:

" *Diſcedam*, EXPLEBO *numerum*, *reddarque tenebris* †.

And in the ſecond it is ſaid of Theſeus:

" *Sedet*, ÆTERNUMQUE *ſedebit*
Infelix Theſeus.——

The *myſteries* divided them in the ſame manner. So Plato ‡ (where he ſpeaks of what was taught in the *myſteries*,) talks of ſouls ſticking faſt in mire and filth, and remaining in darkneſs, till a long ſeries of years had *purged and purified* them. And Celſus in Origen §

* Ad l. 1. *Georg.* ver. 212.

† But the nature and end of this purgatory the poet deſcribes at large, from ver. 736. to ver. 745.

‡ See the paſſage in the *Div. Leg.*

§ See *Div. Leg.*

ſays,

ſays, that the myſteries taught the doctrine of eternal puniſhments.

Of all the three ſtates, this of *Tartarus* only was eternal. There was indeed another, in the ancient Pagan theology, which had the ſame relation to *Elyſium*, that *Tartarus* had to purgatory; the extreme of reward, as *Tartarus* of puniſhment. But then this ſtate was not in the infernal regions, but in heaven. Neither was it the lot of common humanity, but reſerved for *heroes* and *demons*; Beings of an order ſuperior to men, ſuch as Hercules, Bacchus, &c. who became gods on their admiſſion into that ſtate; where the *eternity* was in conſequence of their deification. So Virgil makes their being gods and being inhabitants of heaven the ſame thing.

— " *Læta* deûm *partu*, *centum complexa nepotes*:
Omnes cœlicolas, *omnes* ſupera alta tenentes.

And Cicero diſtinguiſhes the two orders of ſouls, according to the vulgar theology, in this manner, " *Quid autem ex hominum genere conſecratos, ſicut Herculem et cæteros coli lex jubet, indicat* omnium *quidem* animos immortales *eſſe*; FORTIUM BONORUMQUE DIVINOS *." But this hath nothing to do with the general doctrine of rewards and puniſhments in a future ſtate, as taught in the *myſteries*.

And here it is to our purpoſe to obſerve, that the virtues and vices, which ſtock theſe three diviſions with inhabitants, are ſuch as moſt immediately affect ſociety. A plain proof that the poet followed the views of the legiſlator, the inſtitutor of the myſteries.

PURGATORY, the firſt diviſion, is inhabited by *ſuicides, extravagant lovers, and ambitious warriors:* And, in a

* De Leg. l. ii. c. 12.

word,

word, by all thoſe, who had indulged the violence of their paſſions; which made them rather miſerable than wicked. It is remarkable, that amongſt theſe we find one of the *initiated:*

" *Cererique ſacrum Polybœten.*

This was agreeable to the public doctrine in the myſteries, which taught, that *initiation with virtue* procured men great advantages over others, in a future ſtate; but that *without virtue* it was of no ſervice.

Of all theſe diſorders, the poet hath more diſtinctly marked out the miſery of SUICIDE.

" *Proxima deinde tenent mœſti loca, qui ſibi lethum*
Inſontes peperere manu, lucemque peroſi
Projecêre animas. Quam vellent æthere in alto
Nunc & pauperiem & duros perferre labores!

Here he keeps cloſe to the myſteries; which not only forbad *ſuicide*, but taught on what account it was criminal. *That which is ſaid in the* MYSTERIES, ſays *Plato, concerning theſe matters, of man's being placed in a certain watch, or ſtation, which it is unlawful to fly from, or forſake, is a profound doctrine, and not eaſily fathomed* *.

Hitherto all goes well. But what muſt we ſay to the poet's putting *new-born infants*, and men *falſely condemned*, into his purgatory? For though the *faith and inquiſition* of modern Rome ſend many of both ſorts into a place of puniſhment, yet the genius of ancient paganiſm had a gentler aſpect. It is indeed difficult to tell what theſe inmates have to do here. Let us conſider the caſe of the *infants*; and if we find it can only be cleared up by the general view of things here offered, this will be conſidered as another argument for the truth of our interpretation.

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* *Phæd.* p. 62. Ser. Ed. tom. i.

" *Continue*

" *Continuo* auditæ voces, vagitus & ingens,
Infantumque animæ flentes in limine primo:
Quos dulcis vitæ exortes, & ab ubere raptos
Abſtulit atra dies, & funere *merſit* acerbo.

Theſe appear to have been the *cries and lamentings* that, Proclus tells us, were heard in the myſteries *. So that we only want to know the original of ſo extraordinary a circumſtance. Which I take to have been juſt ſuch another proviſion of the lawgiver, for the ſecurity of infancy, as that about *funeral rites* was for the adult. For nothing could more engage parents in the care and preſervation of their young, than ſo terrible a doctrine. Nor are we to imagine, that their natural fondneſs needed no inforcement, or ſupport: For that moſt degenerate and horrid practice among the ancients, of EXPOSING infants, was univerſal; and had almoſt eraſed morality and inſtinct. It needed therefore the ſtrongeſt and ſevereſt check: And I am well perſuaded it occaſioned this counterplot of the magiſtrate, in order to give inſtinct fair play, and call back baniſhed nature. Nothing indeed could be more worthy of his care: For the deſtruction of children, as *Pericles* finely obſerved of youth, is *like cutting off the ſpring from the year.* Accordingly we are told by Diodorus, that the Egyptians had a law againſt this unnatural practice, which he numbers amongſt the ſingularities of that people. " They are obliged, ſays he, to bring up all their children, in order to render the country populous, this being eſteemed the beſt means of making ſtates flouriſhing and happy †."

Here again, Mr. Bayle is much ſcandalized: " The firſt thing which occurred on the entrance into the other

* Καὶ τοῖς μυσηρίοις τὰς μυσικὰς ΘΡΗΝΟΥΣ μυσικῶς παρειλήφαμεν. *In Comment. in Platonis Remp.* l. x.

† L. i. *Hiſtor.*

world, was the ſtation aſſigned to infants, who cried and lamented without ceaſing; and, next to that, the ſtation of men unjuſtly condemned to death. Now what could be more ſhocking or ſcandalous, than the puniſhment of thoſe little creatures who had yet committed no ſin, or of thoſe perſons whoſe innocence had been oppreſſed by calumny * ?" The firſt difficulty is already cleared up; the ſecond ſhall be conſidered by and by. But it is no wonder Mr. Bayle could not digeſt this doctrine of the *infants*; for I am much miſtaken if it did not ſtick with Plato himſelf. Who, relating the *viſion* of Erus the Pamphylian, concerning the diſtribution of rewards and puniſhments in another life, when he comes to the condition of infants, paſſes it over in theſe remarkable words:—*But of children who died in their infancy, he reported certain other things* NOT WORTHY TO BE REMEMBERED †. Erus's account of what he ſaw in another world, was a ſummary of what the Egyptians taught concerning that matter. And I make no doubt, but the thing *not worthy to be remembered* was the doctrine *of infants in purgatory:* Which appears to have given *Plato* much ſcandal, who did not, at that time at leaſt, reflect upon its original and uſe.

But now, as to the *falſely condemned*, we muſt ſeek another ſolution:

" *Hos juxta, falſo damnati crimine mortis;*
Nec vero hæc ſine ſorte datæ, ſine judice ſedes.
Quæſitor Minos urnam movet: ille ſilentum
Conciliumque vocat, vitaſque & crimina diſcit.

This deſignment appears both iniquitous and abſurd,

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* Reſponſ. aux Queſt. d'un Prov. p. 3. c. xxii.

† Τῶν δὲ εὐθυς γενομένων, καὶ ὀλίγον χρόνον βιόντων περὶ ἄλλα ἔλεγεν ΟΥΚ ΑΞΙΑ ΜΝΗΜΗΣ. *De Rep.* l. x. p. 615. Ser. Ed.

The

The falſely accuſed * are not only in a place of puniſhment, but, being firſt delivered under this ſingle predicament, they are afterwards diſtinguiſhed into two ſorts; ſome as blameable, others as innocent. To clear up this confuſion, it will be neceſſary to tranſcribe an old ſtory told by Plato, in his *Gorgias:* "This law concerning mortals was enacted in the time of Saturn, and is yet and ever will be in force amongſt the gods; that he who had lived a juſt and pious life, ſhould at his death be carried into the iſlands of the bleſſed, and there poſſeſs all kinds of happineſs, untainted with the evils of mortality: But that he who had lived unjuſtly and impiouſly, ſhould be thruſt into a place of puniſhment, the priſon of divine juſtice, called *Tartarus.* Now the judges, with whom the execution of this law was intruſted, were, in the time of Saturn, and under the infancy of Jove's government, *living men, ſitting in judgment on the living*; and paſſing ſentence on them upon the day of their deceaſe. This gave occaſion to unjuſt judgments: On which account Pluto, and thoſe to whom the care of the happy iſlands was committed, went to Jupiter, and told him, that men came to them *wrongly judged, both when acquitted and when condemned.* To which the father of the gods thus replied: I will put a ſtop to this evil. Theſe wrong judgments are partly occaſioned by the corporeal covering of the perſons judged; for they are tried while living: Now many have their corrupt minds hid under a fair out-ſide, adorned with birth and riches; and when they come to their trial, they have witneſſes at hand to teſtify for their good life and converſation: This perverts the proceſs, and blinds the eyes of juſtice. Beſides, the judges themſelves

* *Servius* on the place characterizes them in this manner—*qui ſibi per ſimplicitatem adeſſe nequiverunt.*

are incumbered with the ſame corporeal covering: And eyes and ears, and an impenetrable tegument of fleſh hinder the mind from a free exertion of its faculties. All theſe, as well their own covering, as the covering of thoſe they judge, are bars and obſtacles to right judgment. In the firſt place then, ſays he, we are to provide that the fore-knowledge which they now have of the day of death, be taken away; and this ſhall be given in charge to Prometheus; and then provide that they who come to judgment be quite naked: For from henceforth they ſhall not be tried till they come into the other world. And as they are to be thus ſtripped, it is but fit their judges ſhould await them there in the ſame condition. That, at the arrival of every new inhabitant, ſoul may look on ſoul, and all family relation, and every worldly ornament being dropt and left behind, righteous judgment may at length take place. I therefore, who foreſaw all theſe things, before you felt them, have taken care to conſtitute my own ſons, the judges: Two of them, Minos and Rhadamanthus, are Aſiatics; the third Æacus, an European. Theſe, when they die, ſhall have their tribunal erected in the ſhades, *juſt in that part of the highway, where the two roads divide*, the one leading to the happy iſlands, the other to *Tartarus*. Rhadamanthus ſhall judge the Aſiatics, and Æacus the Europeans: But to Minos I give the ſuperior authority of hearing appeals, when any thing obſcure or difficult ſhall perplex the others' judgments; that every one may have his abode aſſigned him with the utmoſt equity *."

'The matter now begins to clear up; and we ſee plainly that the circumſtance of the *falſely condemned* alludes to this old fable: So that by *falſo damnati crimine mortis*, (if it be the true reading) Virgil did not mean, as one

* Tom. i. p. 523. Ser. Ed.

would

would ſuppoſe, *innocentes addicti morti ob injuſtam calumniam*, but *homines indigne & perperam adjudicati*; not *men falſely condemned*, but *wrongly judged*, whether to acquittal or conviction: For condemnation being oftenest the ſentence of juſtice, the greater part is put figuratively for the whole. He who thinks this too licentious a figure, will perhaps be inclined to believe, that the poet might write,

" *Hos juxta, falſo damnati* TEMPORE *mortis:*

Which not only points up to the fable, but hints at the original of it: And beſides, agrees beſt with the context. But as the words *tempore mortis* are only to be explained by this paſſage of Plato, a tranſcriber might be eaſily tempted to change them to ſomething more intelligible.

One difficulty only remains; and that, to confeſs the truth, hath ariſen rather from a miſtake of Virgil, than of his reader. We find theſe people yet unjudged, already fixed with other criminals in the aſſigned diſtrict of purgatory. But they are miſplaced, through an overſight of the poet: which, had he lived to perfect the Æneis, he would probably have corrected; for the fable tells us, they ſhould be ſtationed on the borders of the three diviſions, in that part of the high road that divides itſelf in two, which lead to *Tartarus* and *Elyſium*; thus deſcribed by the poet:

" *Hic locus eſt, partes ubi ſe via findit in ambas,*
Dextera, quæ Ditis magni ſub mœnia tendit:
Hic iter Elyſium nobis; at læva malorum
Exercet pœnas, & ad impia Tartara mittit.

It only remains to conſider the origin or moral of the fable, which, I think, was this: It was an Egyptian cuſtom, as we are told by Diodorus Siculus, for judges to ſit on every man's life at his interment; to examine his paſt actions, and to condemn and acquit, according

to the evidence before them. Theſe judges were of the prieſthood: and ſo, it is probable, taught, like the prieſts of the church of Rome, that their decrees were ratified in the other world: Partiality and corruption would, in time, pervert their ſentence; and ſpite and favour prevail over juſtice: As this might ſcandalize the people, it would be found neceſſary to teach, that the ſentence, which influenced every one's final doom, was reſerved for a future judicature. However the prieſt took care that all ſhould not go out of his hands; and when he could be no longer *Judge*, he contrived to find his account in turning *Evidence*; as may be ſeen by the ſingular caſt of this ancient inſcription: *Ego Sextus Anicius pontifex* TESTOR *honeſte hunc vixiſſe: Manes ejus inveniant quietem* *.

How much this whole matter needed explaining, we may ſee by what a fine writer makes of it, in a diſcourſe written to illuſtrate Æneas's deſcent into hell: "There are three kinds of perſons, (ſays he) deſcribed as being ſituated on the BORDERS; and I can give no reaſon for their being ſtationed there in ſo particular a manner, but becauſe none of them ſeem to have had a proper right to a place among the dead, as not having run out the thread of their days, and finiſhed the term of life that had been allotted them upon earth: The firſt of theſe are the ſouls of infants, who are ſnatched away by untimely ends; the ſecond are of thoſe who are put to death wrongfully, and by an unjuſt ſentence: and the third, of thoſe who grew weary of their lives, and laid violent hands upon themſelves †.

After this, follow the epiſodes of Dido and Deiphobus, in imitation of Homer; where we find nothing to

* *Fabius Celſus, Inſcript. Antiq.* l. iii.

† Mr. Addiſon's Works, Vol. ii. p. 300. Quarto Edit. 1721.

our

our purpose, but the strange description of Deiphobus, whose mangled phantom is drawn according to the philosophy of Plato; which teaches, that the dead not only retain all the passions of the soul, but all the marks and blemishes of the body*.

Æneas, having passed this first division, comes now on the confines of TARTARUS; and is instructed in what relates to the crimes and punishments of the inhabitants.

His guide here more openly declares her office of HIEROPHANTE, or interpreter of the mysteries.

" *Dux inclyte Teucrûm,*
Nulli fas casto sceleratum insistere limen:
Sed ME, cum lucis HECATE PREFECIT avernis,
Ipsa Deûm pœnas DOCUIT, perque omnia duxit.

It is remarkable that Æneas is led through the regions of *Purgatory* and *Elysium*; but he only sees the sights of *Tartarus* at a distance;

" *Tum demum horrisono stridentes cardine sacræ*
Panduntur *portæ:* Cernis, *custodia qualis*
Vestibulo sedeat; facies quæ limina servet——

And this could not be otherwise in the shews of the mysteries, for very obvious reasons.

The criminals destined to eternal punishment, in this division, are,

1. Those who had *sinned so secretly as to escape the animadversion of the magistrate:*

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* Μαςιγίας αὖ εἴτις ἦν, καὶ ἴχνη εἶχε τῶν πληγῶν ἐλὰς ἐν τῷ σώματι, ἢ ὑπὸ μαςίγων ἢ ἄλλων τραυμάτων ζῶν, καὶ τεθνεῶτος τὸ σῶμα ἐςιν ἰδεῖν ταῦτα ἔχον· κατεαγότα εἴτε ἦν μέρη ἢ διεςραμμένα ζῶντος, καὶ τεθνεῶτος ταῦτα ἔνδηλα· ἐνὶ δὲ λόγῳ οἷος εἶναι παρεσκεύαςο τὸ σῶμα ζῶν, ἔνδηλα ταῦτα καὶ τελευτήσαντος ἦν πάντα, ἢ τὰ πολλὰ ἐπί τινα χρόνον. *Gorgias*, p. 524.

" *Gnoſſius hæc Rhadamanthus habet duriſſima regna;*
Caſtigatque auditque dolos, ſubigitque fateri
Quæ quis apud ſuperos, furtu lætâtus inani,
Diſtulit in ſeram commiſſa piacula mortem.

And it was principally on account of ſuch crimes that the legiſlator *inforced* the doctrine of a future ſtate of puniſhment.

But it is worth while to obſerve, that, according to this doctrine, the *rack* to extort confeſſion came originally from the place of the damned, where only it could be equitably applied.

2. Thoſe whoſe principles diſſolve the firſt bonds of aſſociation and ſociety, the ATHEISTS, and the *deſpiſers of God and religion:*

" *Hic genus antiquum terræ Titania pubes.*

This was agreeable to the laws of Charandos, who ſays: *Be the contempt of the gods put in the number of the moſt flagitious crimes* *. The poet dwells particularly on that ſpecies of impiety which affects divine honours:

" *Vidi & crudeles dantem Salmonea pœnas,*
Dum flammas Jovis & ſonitus imitatur Olympi.

And this, without doubt, was an oblique cenſure of the *apotheoſis*, then beginning to be paid and received at *Rome.*

3. The *infringers of the duties of* IMPERFECT *obligation, which civil laws cannot reach:* Such as thoſe without natural affection to brothers, duty to parents, protection to clients, or charity to the poor:

* Ἐγω δὲ μάγιστα ἀδικήματα θεῶν καταφρόνησις. *apud Stob. Serm.* 42.

" *Hic*

" *Hic quibus inviſi fratres, dum vita manebat;*
Pulſatuſve parens; & fraus innexa clienti *;
Aut qui divitiis ſoli incubuêre repertis,
Nec partem poſuêre ſuis; quæ maxima turba eſt.

4. Thoſe peſts of public and private peace, the TRAYTOR and the ADULTERER, with all their various ſpawn.

" *Quique ob adulterium cæſi, quique arma ſecuti*
Impia, nec veriti dominorum fallere dextras——
Vendidit hic auro patriam, dominumque potentem
Impoſuit; fixit leges pretio, atque refixit.
Hic thalamum invaſit natæ, vetitoſque hymenæos.

It is obſervable, he does not ſay, ſimply, *adulteri*, but *ob adulterium cæſi*; as implying, that the greateſt civil puniſhment makes no atonement for this crime at the bar of divine juſtice.

5. The *invaders and* VIOLATORS *of the holy myſteries*, held out in the perſon of Theſeus, make the fifth and laſt claſs of offenders.

——" *Sedet, æternumque ſedebit*
Infelix Theſeus; *Phlegyaſque* † *miſerrimus omnes*
Admonet, & magna teſtatur voce per umbras:
DISCITE JUSTITIAM MONITI, ET NON TEMNERE DIVOS.

The fable ſays, that Theſeus and his friend Pirithous formed a deſign to ſteal Proſerpine from hell; but being taken in the fact, Pirithous was thrown to the dog Cer-

* So the law of the twelve tables: PATRONUS SI CLIENTI FRAUDEM FECERIT, SACER ESTO.

† The *Phlegyæ* here mentioned, I take to be thoſe people of *Bœotia*, ſpoken of by *Pauſanias*, who attempting to plunder the temple of *Apollo* at *Delphi*, were deſtroyed by lightening, earthquakes, and peſtilence: Hence *Phlegyæ*, I ſuppoſe, ſignified impious, ſacrilegious perſons in general; and is ſo to be underſtood in this place.

berus,

berus, and Theſeus kept in chains *, till he was delivered by Hercules. Which, without doubt, means the death of one, and the impriſonment of the other, for their clandeſtine intruſion into the myſteries. We have already offered ſeveral reaſons to ſhew, that the deſcent of Theſeus into hell was a violation of the myſteries †: to which we may add what the ancients tell us of the duration of his impriſonment, which was four years; the interim between the celebrations of the greater myſteries. So Seneca, the tragedian, makes him ſay;

" *Tandem profugi noctis æternæ plagam,*
Vaſtoque manes carcere umbrantem Polum.
Ut vix cupitum ſufferunt oculi diem!
Jam QUARTA Eleuſis *dona Triptolemi ſecat,*
Paremque toties libra compoſuit diem;
Ambiguus ut me ſortis ignaræ labor
Detinuit inter mortis & vitæ mala ‡.

This may reconcile the contradictory accounts of the fable concerning Theſeus, ſome of which ſay he was delivered from hell; others that he was eternally detained there. The *firſt* relates to the liberty given him by the preſident of the myſteries at the enſuing celebration: The *other*, to what the myſteries taught was his lot, and the lot of all the violators of them, in the other world. This leads us to a circumſtance which will much confirm the general interpretation of this famous book. In Æneas's ſpeech to the Sibyl, Theſeus is put amongſt thoſe heroes who went to, and returned from hell:

" *Quid Theſea magnum,*
Quid memorem Alciden?——

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* Κατασχεθέντων δὲ αὐτῶν, Πειρίθοος μὲν ἰδρώθη,
Τῷ τριπλοΐῳ τῷ κυνὶ, Θησεὺς δ' εἰρχθῆ κρατεῖται.
Jo. Tzetzes. C. II. Cap. LI.

† See Div. Leg.

‡ *Hippol.*

But,

But, in the place before us, he is repreſented as confined there eternally. Julius Hyginus, in his *Commentaries* on Virgil *, thinks this a groſs contradiction; which Virgil would have corrected had he lived to finiſh the poem. But can it be ſuppoſed, the poet was not aware of this, in two paſſages ſo near one another in the ſame book? In truth, his employing theſe differing circumſtances confirms the general interpretation; and the general interpretation helps to reconcile the difference. Æneas wanted to be *initiated*; and when he ſpeaks to the ſibyl, or *myſtagogue*, he enumerates thoſe heroes who had been initiated before him; that is, ſuch who had ſeen the ſhews of the myſteries, of which number was Theſeus, though he had intruded violently. But when Virgil comes to deſcribe theſe ſhews, which were ſuppoſed to be a true repreſentation of what was done and ſuffered in hell, Theſeus is put among the damned, ſuch being his ſtation in the other world.

This will remind the learned reader of a ſtory told by Livy. "The Athenians (ſays he) drew upon themſelves a war with Philip, on a very ſlight occaſion; and at a time when nothing remained of their ancient fortune, but their high ſpirit. Two young Acarnanians, during the days of INITIATION, themſelves *uninitiated* and ignorant of all that related to that *ſecret worſhip*, entered the temple of Ceres along with the crowd. Their diſcourſe ſoon betrayed them; making ſome abſurd enquiries into what they ſaw: ſo being brought before the preſident of the myſteries, although it was evident they had entered ignorantly and without deſign, they were put to death, as guilty of a moſt abominable crime †."

The office Theſeus is put upon, of admoniſhing his hearers againſt *impiety*, could not, ſure, be diſcharged in

* *A. Gellii Noct. Att.* l. 10. c. 16.
† *Hiſt. lib.* 31.

theſe

theſe *ſhews* by any one ſo well, as by him who repreſented the violator of them. But the critics, unconſcious of any ſuch deſign, conſidered the taſk the poet has impoſed on Theſeus, of perpetually ſounding in the ears of the damned, this admonition,

DISCITE JUSTITIAM MONITI, ET NON TEMNERE DIVOS,

as a very impertinent employment. For though it was a ſentence of great truth and dignity, it was preached to very little purpoſe amongſt thoſe, to whom there was no room for pardon or remiſſion.

Even the ridiculous Scarron hath not neglected to urge this objection againſt it*: And it muſt be owned, that, according to the common ideas of Æneas's deſcent into hell, the objection is not eaſily got over.

But ſuppoſe Virgil to be here relating the admonitory maxims, delivered during the celebration of theſe *myſtic ſhews*, and nothing could be more juſt or uſeful: for then, the diſcourſe was addreſſed to the *vaſt multitude of living ſpectators*. Nor is it a mere ſuppoſition that ſuch diſcourſes made part of theſe repreſentations. Ariſtides expreſly ſays†, that in no place were more aſtoniſhing words pronounced or ſung, than in theſe *myſteries*: The reaſon he tells us was, that the *ſounds* and *ſights* might mutually aſſiſt each other in making an impreſſion on the minds of the *initiated*. But from a paſſage in *Pindar*, I conclude, that in theſe ſhews (from whence men take their ideas of the infernal regions) it was cuſtomary for each offender, as he paſſed by in machinery, to make an admonition againſt his own crime. "It is reported

* "Cette ſentence eſt bonne & belle,
Mais en Enfer de quoi ſert-elle?

† Τισὶ δ' ἄλλῳ χωρίῳ, ἢ μύθων φθέγμασι θαυμαστότερα ἐφύμνησαν, ἢ τὰ δρώμενα μείζω ἔσχε τὴν ἔκπληξιν, ἢ μᾶλλον εἰς ἐφάμιλλον κατέστη ψυχῇ ἀκοαῖς τὰ ὁρώμενα. *Eleuſiniâ.*

(says Pindar) that Ixion, by the decrees of the gods, while he is incessantly turning round his rapid wheel, calls out upon MORTALS to this effect, that they should be always ready at hand to repay a benefactor for the kindnesses he had done them *." Where the word BPOTOI, *living men*, seems plainly to shew, that the speech was first made before men in this world.

The poet closes his catalogue of the damned with these words:

"*Ausi omnes immane nefas*, AUSOQUE POTITI.

For the ancients thought an action was sanctified by the success; which they esteemed a mark of the favour and approbation of Heaven. As this was a very pernicious opinion, it was necessary to teach that the imperial villain who trampled on his country, and the baffled plotter who expired on a gibbet, were equally the objects of divine vengeance.

Æneas has now passed through Tartarus. And here end the LESSER MYSTERIES. Their original † explains why these sort of *shews* were exhibited in them. We are told they were instituted for the sake of Hercules, when about to perform his eleventh labour, of fetching Cerberus from hell ‡; and were under the presidency of Proserpine §.

The hero advances to the borders of ELYSIUM; and here he undergoes the lustration:

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* Θεῶν δ' ἐφετμαῖσιν
Ἰξίονα φαντὶ ταῦτα
Βροτοῖς λέγειν, ἐν πτερόεντι τροχῷ
Παντᾶ κυλινδόμενον,
Τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς
Ἐποιχομένους τινεσθαι. 2 *Pyth.*

† See the *Div. Leg.*

‡ Ἐμυήθη ἐν Ἐλευσῖνι [τὰ δὲ αὐτὸν [Ἡρακλεα] λεγομενα ΜΙΚΡΑ μυστήρια. *Tzetz. in Lycoph.*

§ Τὰ δὲ μικρὰ Περσεφονης. *Schol. Aristoph. ad Plut. secund.*

"*Occupat*

" *Occupat Æneas aditum*, corpuſque recenti
Spargit aquâ, *ramumque adverſo in limine figit.*

Being now about to undergo the luſtrations (ſays Sopater) *which immediately precede initiation into the greater myſteries, they called me happy* *.

Accordingly Æneas now enters on the GREATER MYSTERIES, and comes to the abodes of the bleſſed:

" *Devenere locos lætos, & amœna vireta*
Fortunatorum nemorum, ſedeſque beatas:
Largior hic campos æther, & lumine veſtit
Purpureo: ſolemque ſuum, ſua ſidera norunt.

Theſe two ſo different ſcenes explain what Ariſtides meant, when he called the ſhews of the Eleuſinian *myſteries*, " that moſt ſhocking, and, at the ſame time, moſt raviſhing repreſentation †.

The initiated, who till now only bore the name of Μύσται are called Ἐπόπται; and this new viſion, Αὐτοψία. *The* Αὐτοψία; *or the ſeeing with their own eyes* (ſays Pſellus) *is when he who is initiated beholds the divine lights* ‡.

In theſe very circumſtances Themiſtius deſcribes the initiated when juſt entered upon this ſcene. " It being thoroughly purified, he now diſcloſes to the initiated, a region all over illuminated, and ſhining with a divine ſplendor. The cloud and thick darkneſs are diſperſed; and the mind emerges, as it were into day, full of light and chearfulneſs, as before, of diſconſolate obſcurity §."

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* Μέλλων δὲ τοῖς καθαρσίοις τοῖς πρὸ τῆς τελετῆς ἐντυγχάνειν, ἐκάλουν εὐδαίμονα ἑμαυτόν. *In Diviſ. Quæſt.*

† Τοῦτον φρικωδέστατόν τε καὶ φαιδρότατον. *Eleuſ.*

‡ Αὐτόψια ἐστὶν ὅταν αὐτὸς ὁ τελέμενος τὰ θεῖα φῶτα ὁρᾷ. *In Schol. in Orac. Zoroaſt.*

§ *Orat. in Patrem.*

Let

Let me obſerve, that the lines

" *Largior hic campos æther, et lumine veſtit*
Purpureo SOLEMQUE *ſuum, ſua ſidera norunt:*

are in the very language of thoſe who profeſs to tell us, what they ſaw at their initiation into the *greater myſteries.*

——— " *Nocte media vidi* SOLEM candido *coruſcantem lumine,*" ſays Apuleius on that occaſion.

Here Virgil, by leaving his maſter, and copying the amiable paintings of Elyſium, as they were repreſented in the *myſteries*, hath artfully avoided a fault too juſtly objected to Homer, of giving ſo dark and joyleſs a landſcape of the *fortunata nemora*, as could raiſe no deſire or appetite for them: His favourite hero himſelf, who poſſeſſed them, telling Ulyſſes that he had rather be a day-labourer above, than command in the regions of the dead: Such a repreſentation defeats the very intent of the lawgiver in propagating the doctrine of a future ſtate. Nay, to mortify every excitement to noble actions, the Greek poet makes reputation, fame, and glory, the great ſpurs to virtue in the Pagan ſyſtem, to be viſionary and impertinent. On the contrary, Virgil, whoſe aim, in this poem, was the good of ſociety, makes the love of glory ſo ſtrong a paſſion in the other world, that the ſibyl's promiſe to Palinurus, that his NAME ſhould be only affixed to a promontory, rejoices his ſhade even in the regions of the unhappy.

" Æternumque *locus Palinuri* nomen habebit:
His dictis curæ emotæ, pulſuſque parumper
Corde dolor triſti: gaudet cognomine terra.

It was this ungracious deſcription of Elyſium, and the licentious ſtories of the gods, (both ſo pernicious to ſociety) that made Plato baniſh Homer out of his republic.

But, to return; The poet having deſcribed the climate of

of the happy regions, ſpeaks next of the amuſements of its inhabitants:

" *Pars in gramineis exercent membra palæſtris;*
Contendunt ludo, et fulva luctantur arena.

Beſides, the obvious alluſion in theſe lines to the philoſophy of Plato, concerning the duration of the paſſions, which our great countryman has ſo humourouſly parodied,

(" Her joy in gilded chariots, when alive,
And love of ombre, after death ſurvive)

it ſeems to have a more ſecret one, to what he had all the way in his eye, the *Eleuſinian myſteries:* whoſe celebration was accompanied with the *Grecian* GAMES *. On which account too, perhaps it was, that, in the diſpoſition of his work, the fifth book is employed in the *games*, as a prelude to the *deſcent* in the ſixth.

1. The firſt place, in theſe happy regions, is given to *the* LAWGIVERS, *and thoſe who brought mankind from a ſtate of nature into ſociety:*

" *Magnanimi Heroës, nati melioribus annis.*

At the head of theſe is *Orpheus*, the moſt renowned of the European lawgivers; but better known under the character of poet: for the firſt laws being written in meaſure to allure men to learn them, and when learnt, to retain them, the fable would have it, that by the force of harmony, Orpheus ſoftened the ſavage inhabitants of Thrace:

" *Threïcius longâ cum veſte ſacerdos*
Obloquitur numeris ſeptem diſcrimina vocum.

But he has the firſt place, becauſe he was not only a legiſlator, but the bringer of the myſteries into that part of Europe.

* *Ariſtides, Panath. & Eleuſin.*

2. The

2. The next is allotted to PATRIOTS, *and thoſe who died for the ſervice of their country:*

" *Hic manus, ob patriam pugnando vulnera paſſi.*

3. The third to *virtuous and pious* PRIESTS:

" *Quique ſacerdotes caſti, dum vita manebat;*
Quique pii vates & Phœbo digna locuti.

For it was of principal uſe to ſociety, that religious men ſhould lead holy lives; and that they ſhould teach nothing of the gods but what was agreeable to the divine nature.

4. The laſt place is given to the INVENTORS OF ARTS *mechanical and liberal:*

" *Inventas aut qui vitam excoluere per artes;*
Quique ſui memores alios fecere merendo.

The order is exact and beautiful. The *firſt* claſs is of thoſe who FOUNDED ſociety, heroes, and lawgivers: The *ſecond*, of thoſe who SUPPORTED it, patriots and holy prieſts: And the *third*, of thoſe who ADORNED it, the inventors of the arts of life, and the recorders of worthy actions.

Virgil has all along cloſely followed the *doctrine* of the *myſteries*, which carefully taught that virtue only could entitle men to happineſs; and that rites, ceremonies, luſtrations, and ſacrifices could not ſupply the want of it.

Nor has he been leſs ſtudious in copying their *ſhews*, and *repreſentations*; in which the figures of thoſe heroes and heroines, who were moſt celebrated in the writings of the ancient *Greek* authors, paſſed in proceſſion *.

But notwithſtanding this entire conformity between the poet's ſcenes and thoſe repreſented in the *myſteries*, ſome-

* Ὅσα μὲν δὴ θεας ἐχόμενα εἶδον γενεαὶ παμπληθεῖς εὐδαιμόνων, ἀνδρῶν, καὶ γυναικῶν ἐν τοῖς ἀῤῥήτοις φασμασιν, ἃ δ' εἰς τὸ μεσον ποιηταὶ καὶ λογοποιοὶ καὶ συγγραφεῖς πάντες ὑμνῦσι.—*Ariſtid.*

thing is ſtill wanting to complete the identification; and that is, the famous SECRET of the myſteries, the UNITY OF THE GODHEAD*. Had Virgil neglected to give us this characteriſtic mark, though even then we could not but ſay, his intention was *to repreſent an initiation*, yet we muſt have been forced to own he had not done it with the utmoſt art. But he was too good a painter, to leave any thing ambiguous; and hath therefore concluded his hero's *initiation*, as was the cuſtom, with inſtructing him in the ΑΠΟΡΡΗΤΑ, or the doctrine of the UNITY. 'Till this was done, the *initiated* was not arrived to the higheſt ſtate of perfection; nor, in the fulleſt ſenſe, intitled to the appellation of ΕΠΟΠΤΗΣ.

Muſæus, therefore, who had been *hierophant* at Athens, takes the place of the *Sibyl*, (as it was the cuſtom to have different guides, in different parts of the celebration) and is made to conduct him to the receſs, where his father's ſhade opens to him the hidden doctrine of perfection, in theſe ſublime words:

> " *Principio cœlum, ac terras, campoſque liquentes,*
> *Lucentemque globum Lunæ, Titaniaque aſtra*
> SPIRITUS INTUS ALIT, *totamque infuſa per artus*
> MENS *agitat molem, & magno ſe corpore miſcet.*
> *Inde hominum pecudumque genus, vitæque volantum,*
> *Et quæ marmoreo fert monſtra ſub æquore pontus.*

This was no other than the doctrine of the old Egyptians, as we are aſſured by Plato: who ſays, they taught that Jupiter was the SPIRIT WHICH PERVADETH ALL THINGS †.

We have ſhewn ‡ how eaſily the Greek philoſophy

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* See the *Div. Leg.*

† Ἴδωμεν δὲ καὶ τὰ τούτων παλαίτατα· ἦν δὲ τὰ Αἰγύπτια· τὰν Ἴσιν φασὶ, &c.—καὶ Δία μὲν, τὸ ΔΙΑ ΠΑΝΤΩΝ ΧΩΡΟΥΝ ΠΝΕΥΜΑ. *In Cratylo.*

‡ *Div. Leg.* B. III. S. 4.

corrupted this *principle* into (what is now called) *Spinoziſm*. Here Virgil has approved his judgment to great advantage. Nothing was more abhorrent from the *myſteries* than *Spinoziſm*, as it overturned * the doctrine of a future ſtate of rewards and puniſhments, which the myſteries ſo carefully inculcated; and yet the principle itſelf, of which *Spinoziſm* was the abuſe, was cheriſhed there, as it was the conſequence of the doctrine of the *unity*, the grand *ſecret* of the *myſteries*. Virgil, therefore, delivers the principle; but with great caution, and pure and free of the abuſe. For he underſtood the nature of Spinoziſm, and (by the following lines in his IV. Georgic, where he delivers it;) appears to have been infected with it:

——"*Deum namque ire per omnes*
Terraſque, tractuſque maris, cœlumque profundum:
Hinc pecudes, armenta, viros, genus omne ferarum,
Quemque ſibi tenues naſcentem arceſſere vitas.
Scilicet HUC REDDI DENIQUE AC RESOLUTA REFERRI
OMNIA——

However, the myſteries did not teach the doctrine of the unity for mere ſpeculation; but to obviate certain miſchiefs of polytheiſm, and to ſupport the belief of a providence †. Now, as a *future ſtate* of rewards and puniſhments did not quite remove the objections to its inequalities here, they added to it the doctrine of the METEMPSYCHOSIS, or the belief of a *prior ſtate* ‡. And this, likewiſe,

* *Div. Leg.* B. III. S. 3. & 4.
† *Div. Leg.* B. II. S. 4.
‡ Καὶ γὰρ δόγμα πάντων ἐστὶ τῶν ἀρρητῶν τὴν ΜΕΤΕΜΨΥΧΩΣΙΝ εἶναι· ὃ καὶ ἐμφαίνειν εἴοικασιν ἐν τοῖς τῶ ΜΙΘΡΑ ΜΥΣΤΗΡΙΟΙΣ. *Porph. de abſt.* L. IV. S. 16.—So *Tully*; *Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum veteres illi ſive* vates, *ſive in* SACRIS INITIISQUE *tradendis divinæ mentis interpretes,*

likewiſe, our poet has been careful to record. For after having revealed the great *ſecret* of the *unity*, he goes on to ſpeak of the *metempſychoſis* or tranſmigration, in this manner:

—" *Has omnes, ubi mille rotam volvere per annos,*
Lethæum ad fluvium Deus evocat agmine magno
Scilicet immemores ſupera ut convexa reviſant,
Rurſus & incipiant in corpora velle reverti.

And thence takes occaſion to explain the nature and uſe of *purgatory*; which, in his hero's paſſage through that region, he had not done. This affords him too an opportunity for that noble epiſode the proceſſion of the hero's poſterity, which paſſes in review before him: And with this the ſcene cloſes. One might well allow Virgil the uſe of ſo important a digreſſion, (conſidering whom it was he celebrated under the character of Æneas) though it had been foreign to the nature of the *myſteries* he is deſcribing. But he was even here following their cuſtoms very cloſely. It was then, and had been for ſome time, the practice of the *myſteries*, when communicated to any *aſpirant* of diſtinguiſhed quality, to exhibit to him, in their *ſhews* and *repreſentations*, ſomething relating to his own fortune and affairs. Thus Himerius tells us, that Olympia, on her recovery from the birth of Alexander, was initiated in the *Samothracian myſteries*, where, in the *ſhews*, ſhe ſaw her huſband Philip at that time in *Potidæa* *.

In attending the hero's progreſs through the three eſtates of the dead, we have ſhewn from ſome ancient

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qui nos ob aliqua ſcelera ſuſcepta in vitâ ſuperiore, pœnarum luendarum cauſa, *natos eſſe dixerunt, aliquid vidiſſe videantur.* Fragm. ex. lib. de Philoſophia.

* Λέγεταί ποτε καὶ Ὀλυμπιάδα, τὴν ἐπὶ τοῖς Ἀλεξάνδρου τόκοις εὐδαίμονα ὀργιάζουσαν τὰ Καβείρων ἐν Σαμοθρᾴκῃ μυστήρια, ἰδεῖν κατὰ τὴν τελετὴν τὸν Φίλιππον. *In Eclog. Declam. apud Photium.* Cod. 165, 243.

author,

author, at almoſt every ſtep, the exact conformity of his adventures to thoſe of the initiated in the myſteries. We ſhall now collect theſe ſcattered lights to a point; which will, I am perſuaded, throw ſuch a luſtre on our interpretation, as to make the truth of it irreſiſtible. To this purpoſe, I ſhall have nothing to do but to tranſcribe a paſſage from an ancient writer, preſerved by Stobæus; which profeſſes to explain the exact conformity between DEATH, or a real deſcent into the infernal regions, and INITIATION, where the repreſentation of thoſe regions was exhibited. His words are theſe: "The mind is affected and agitated in death, juſt as it is in the *initiation* into the grand myſteries. And word anſwers to word, as well as thing to thing: For ΤΕΛΕΥΤΑΝ is, to die; and ΤΕΛΕΙΣΘΑΙ, to be *initiated*. The firſt ſtage is nothing but errors and uncertainties; laborious wanderings; a rude and fearful march through night and darkneſs. And now arrived on the verge of death, and *initiation*, every thing wears a dreadful aſpect: It is all horror, trembling, ſweating, and affrightment. But this ſcene once over, a miraculous and divine light diſplays itſelf: And ſhining plains and flowery meadows open on all hands before them. Here they are entertained with hymns, and dances, with the ſublime doctrines of ſacred knowledge, and with reverend and holy viſions. And now, become perfect and initiated, they are free, and no longer under reſtraints; but, crowned and triumphant, they walk up and down the regions of the bleſſed; converſe with pure and holy men; and celebrate the ſacred myſteries at pleaſure *."

The progreſs finiſhed, and every thing over, Æneas and his guide are let out again to the upper regions, through the ivory gate of DREAMS. A circumſtance

* *Sermo* cxix.

borrowed from Homer, and very happily applied to this ſubject: For, as Euripides elegantly expreſſes it,

Ὕπνος τὰ ΜΙΚΡΑ τῷ θανάτῳ ΜΥΣΤΗΡΙΑ.

"A *dream* is the LESSER MYSTERIES of *death*."

But, beſides this of *ivory*, there was another of *horn*. Through the firſt iſſued *falſe* viſions; and through the latter, *true*.

"*Sunt geminæ ſomni portæ: quorum altera fertur*
Cornea, quâ veris *facilis datur exitus umbris:*
Altera candenti perfecta nitens elephanto;
Sed falſa *ad cœlum mittunt inſomnia manes.*
His ubi tum natum Anchiſes, *unaque ſibyllam*
Proſequitur dictis portâque emittit eburnâ.

Servius, with the ſpirit of a rank Grammarian, who ſeldom finds any thing to ſtop at but a ſoleciſm in expreſſion, ſays very readily, *Vult autem intelligi, falſa eſſe omnia quæ dixit:* "He would have you underſtand by this, that all he has been ſaying is falſe and groundleſs." The following critics give the ſame ſolution. Ruæus, one of the beſt, may ſpeak for them all: *Cum igitur* Virgilius Æneam *eburneâ portâ emittit, indicat profecto, quidquid à ſe de illo inferorum aditu dictum eſt, in fabulis eſſe numerandum.* This interpretation is ſtrengthened by Virgil's being an Epicurean; and making the ſame concluſion in his ſecond Georgic:

"*Felix, qui potuit rerum cognoſcere cauſas,*
Atque metus omnes & inexorabile fatum
Subjecit pedibus, ſtrepitumque Acherontis avari!

But Virgil wrote, not for the amuſement of women and children over a winter's fire, in the taſte of the *Mileſian fables*; but for the uſe of men and citizens; to inſtruct them in the duties of humanity and ſociety. The purpoſe, therefore, of ſuch a writer, when he treats of a *future ſtate*, muſt be to make the doctrine intereſting to

his

his reader, and uſeful in civil life. Virgil hath done the firſt, by bringing his hero to it through the moſt perilous atchievement; and the ſecond, by appropriating the rewards and puniſhments of that ſtate, to *virtue* and to *vice* only. Now, if we will believe theſe critics, when the poet had laboured through a whole book, and employed all his art and genius to compaſs this important end, he fooliſhly defeats his whole deſign with one wanton daſh of his pen; which ſpeaks to this effect: "I have laboured, countrymen, to draw you to virtue, and to deter you from vice, in order to make particulars, and ſocieties flouriſhing and happy. The truths, inforced to this purpoſe, I have endeavoured to recommend by the example of your anceſtor and founder, Æneas; of whom, (to do you the more credit) I have made an accompliſhed hero; and have ſet him on the moſt arduous and illuſtrious undertaking, the eſtabliſhment of a civil community: And, to ſanctify his character, and add reverence to his laws, I have ſent him on the errand you ſee here related. But leſt the buſineſs ſhould do you any ſervice, or my hero any honour, I muſt inform you, that all this talk of a *future ſtate* is a childiſh tale, and Æneas's part in it, only a fairy adventure. In a word, all that you have heard muſt paſs for a lenten dream; from which you are to draw no conſequences, but that the poet was in a capricious humour, and diſpoſed to laugh at your ſuperſtitions." Thus is Virgil made to ſpeak in the interpretation of ancient and modern critics *. And this the concluſion he was pleaſed to make to the maſter-piece of his writings.

* This abſurdity did not eſcape the learned *Dacier*, who thus expreſſes himſelf in his note on *porta fugiens eburna*, l. iii. Od. 27. of *Horace*.—Mais ce qu'il y a d'etonnant, c'eſt que Virgile fait ſortir Anchiſe par la porte d'yvoire, qui eſt celle des faux ſonges, par la il detruit toutes les grandes choſes qu'il a dites de Rome & d'Auguſte.

The truth is, the difficulty can never be gotten over, but by ſuppoſing the *deſcent* to ſignify *an initiation into the myſteries*. This will unriddle the ænigma, and reſtore the poet to himſelf. And if this was Virgil's meaning, it is to be preſumed, he would give ſome private mark to aſcertain it: for which no place was ſo proper as the concluſion. He has therefore, with a beauty of invention peculiar to himſelf, made this fine improvement on Homer's ſtory of the two gates; and imagining that of horn for true viſions, and that of ivory for falſe, inſinuates by the firſt the *reality* of another ſtate; and by the ſecond, the *ſhadowy* repreſentations of it in the ſhews of the *myſteries*: So that not the things objected to Æneas, but the ſcenes of them only, were falſe; as they lay not in HELL, but in the TEMPLE OF CERES. This repreſentation being called ΜΥΘΟΣ, κατ' ἐξοχήν. And this we propoſe as the true meaning of,

" *Altera candenti perfecta nitens elephanto:*
Sed FALSA *ad cœlum mittunt inſomnia manes.*

For, *falſa inſomnia* do not ſignify *lying*, but, *ſhadowy dreams*. Thus the *Roman* widow, in the famous ſepulchral inſcription *, begs the *Dii manes* to be ſo indulgent to her huſband's ſhade, that ſhe might ſee him in her

* ——— ITA PETO VOS MANES
SANCTISSIMI
COMMENDATUM HABEATIS
MEUM CONJUGEM ET VEL
LITIS
HUIC INDULGENTISSIMI ESSE
HORIS NOCTURNIS
UT EUM VIDEAM
ET ETIAM ME FATO SUADERE
VELLIT UT ET EGO POSSIM
DULCIUS ET CELERIUS
APUD EUM PERVENIRE.
apud Grut. p. 786.

dreams;

dreams; that is, *ſeem* to ſee him, as the ſhade of Hector was ſeen by Æneas.

In ſomnis ecce ante oculos mœſtiſſimus Hector
Viſus adeſſe mihi ———

And this, in diſtinction to what ſhe makes the other part of her prayer, to be *really* joined to him in the other world.

But though the viſions which iſſued from the ivory gate were *unſubſtantial*, as being only repreſentative; yet I make no queſtion, but the ivory gate itſelf was *real*. It appears indeed, to be no other than that ſumptuous door of the temple, through which the *initiated* came out, when the *celebration* was over. This temple was of an immenſe bigneſs, as appears from the words of Apuleius: *Senex comiſſimus ducit me protinus ad ipſas fores* ÆDIS AMPLISSIMÆ *. Strabo is more particular. *Next* (ſays he) *is* Eleuſis, *in which is the temple of the* Eleuſinian Ceres, *and the myſtic cell built by* Ictinus, CAPABLE OF HOLDING AS LARGE A NUMBER AS A THEATRE †. But Vitruvius's deſcription of it is ſtill more curious: "ELEUSINÆ *Cereris & Proſerpinæ* cellam IMMANI MAGNITUDINE *Ictinus* Dorico more, ſine exterioribus columnis *ad laxamentum uſus ſacrificiorum*, pertexit. Eam autem poſtea, cum *Demetrius Phalareus Athenis* rerum potiretur, Philon ante templum in fronte columnis conſtitutis Proſtylon fecit. *Ita aucto Veſtibulo laxamentum initiantibus operiſque ſummam adjecit autoritatem* ‡." And Ariſtides thought this the moſt extraordinary circumſtance in the whole affair. "But the thing moſt wonderful and divine was, that of all the public aſſemblies of Greece, this was the only one which was contained

* *Metam.* l. xi.
† Lib. ix. *Geog.*
‡ *De Architect.* Præf. ad l. vii.

within

within the walls of one edifice *. Here was room, we ſee, and ſo purpoſely contrived, for all their SHEWS and REPRESENTATIONS.

And now, having occaſionally and by parts only, ſaid ſo much of theſe things, it will not be amiſs, in concluſion, to give one general and conciſe idea of the whole. I ſuppoſe the ſubſtance of the celebration to be a kind of drama of the hiſtory of Ceres, which afforded opportunity to repreſent the three particulars, about which the myſteries were principally concerned. 1. *The riſe and eſtabliſhment of civil ſociety.* 2. *The doctrine of a future ſtate of rewards and puniſhments.* 3. *The error of polytheiſm, and the principle of the unity.* The Goddeſs's legiſlation in Sicily and Attica, (at both which places ſhe was ſaid to civilize the ſavage manners of the inhabitants,) gave birth to the *firſt* †: Her ſearch for her daughter Proſerpine in hell, to the *ſecond*; and her reſentment againſt the gods for their permiſſion of, or connivance at, the rape, to the *third* ‡.

But here let it be obſerved, that the *ſecrets* of the myſteries were unfolded both by *words* and *actions*: of which, Ariſtides gives the reaſon, "That the *ſounds* and the *ſights* might mutually aſſiſt each other in making an impreſſion on the minds of the initiated." The *error of polytheiſm* therefore, was as well expoſed by the *dark wanderings* in the ſubterraneous paſſages, through which the initiated began his courſe; as by the information given

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* *Eleuſin. Orat.*

† Teque Ceres & Libera quarum SACRA—A quibus initia vitæ, atque victus, legum, morum, manſuetudinis, humanitatis exemplа hominibus & civitatibus data, ac diſpertita eſſe dicuntur. *Cic. in Verr.* V. c. 72.

‡ This circumſtance Apollodorus informs us of; his words are theſe — Μαθοῦσα δὲ παρ' ἑρμιονέων, ὅτι Πλούτων αὐτὴν ἥρπασεν, ΟΡΓΙΖΟΜΕΝΗ ΘΕΟΙΣ ΑΠΕΛΙΠΕΝ ΟΥΡΑΝΟΝ· ἐικασθεῖσα δὲ γυναικὶ, ἦκεν εἰς Ἐλευσῖνα. *Bibl.* L. I. c. 5.

him

him by the hierophant: And the *truth of the unity*, as ſtrongly illuſtrated by the ἄυτοπτον ἄγαλμα, the *ſelf-ſeen image* *, the diffuſive *ſhining light*; as by the *hymn of* Orpheus †, or this ſpeech of Anchiſes.

On the whole, if I be not greatly deceived, the view in which I place this famous epiſode not only clears up a number of difficulties, inexplicable on any other ſcheme, but likewiſe exceedingly ennobles, and gives a graceful heightening to, the whole poem. For now the epiſode is ſeen to be an eſſential part of the main ſubject; which is the erection of a *civil policy*, and a *religion*: For cuſtom had made *initiation into the myſteries* a neceſſary preparative to that arduous undertaking.

But there is no place in this admirable poem, even to the SHIELD OF ÆNEAS, which will not inſtruct us how conſiderable a ſtation the *myſteries* held in public life; and how neceſſary they were ſuppoſed to be to the full equipage of a hero.

The ornaments on this ſhield conſiſt of two principal parts or ſtories, very differently executed. The firſt a looſe ſketch of the foundation, and early fortunes of Rome; the ſecond, a highly-finiſhed picture of the victory at Actium. Theſe ſo diſſimilar pieces, ſeem to be as oddly connected; by a ſudden jump into another world.

—— " *Hinc procul addit*
Tartareas etiam ſedes, alta oſtia Ditis;
Et ſcelerum pœnas, et te, Catilina, minaci
Pendentem ſcopulo, Furiarumque ora trementem;
Secretoſque pios; *His dantem jura Catonem*. L. IX.

But there is more in this diſpoſition than appears at firſt ſight. The ſeveral parts make an uniform and con-

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* Ὥσαυτως τοίνυν καὶ ἐπὶ τῦ ΦΩΤΟΣ· Τὰ μὲν τῶν θεῶν ΑΓΑΛΜΑΤΑ φωτὸς πλέον ἀπεφήνατο. *Jambl. de Myſt.*

† See *Div. Leg.* B. II. Sect. 4.

nected

nected whole. The first of the two principal parts, we have observed, is a view of the foundation and first establishment of ancient Rome. Now Dionysius of Hal. tells us, that this city was in nothing more excellent, or worthy of imitation, than in the genius of its national religion; which was so constructed as to be always ready to render service to the State. Hence Virgil, when he has brought us to the time that their *civil* establishment was perfectly secured by the slaughter and dispersion of the *Gauls*,

(—— " *Scutis protecti corpora longis,*)

goes on to the *religious* constitution:

" *Hic exultantes salios, nudosque lupercos,*
Lanigerosque apices, et lapsa ancilia cœlo
Extuderat: Castæ ducebant sacra per urbem
Pilentis matres in mollibus ——

Now Strabo observes that the ancient Pagan religion consisted of two parts, the *open* and the *secret* *. The *open*, Virgil has given us in the *Salian* and *Lupercal* rites. What remained was the *secret*; and this he gives us in an oblique description of the *mysteries*, where (as we have shewn) the scenes of a *future state* were exhibited to the initiated.

—— " *Hinc procul addit*
TARTAREAS *etiam sedes, alta ostia* DITIS;
Et scelerum pœnas, et te, Catilina, minaci
Pendentem scopulo, Furiarumque ora trementem;
SECRETOSQUE PIOS; *His dantem jura Catonem.*

And, as before, by Æneas's descent to the *infernal shades*, he meant an INITIATION into the *mysteries*; so here by the view of *Tartarus* and *Elysium*, he means the CELEBRATION of them.

* ——Τὰς μὲν οὖν ἐνθουσιασμῶν, τὰς δὲ χωρὶς· καὶ ΤΑΣ ΜΕΝ ΜΥΣΤΙΚΩΣ, ΤΑΣ ΔΕ ΕΝ ΦΑΝΕΡΩ.——*Strab. Geogr.* l. x.

If

If it be aſked, why Cato is put, as it were, in the place of Minos, and Catiline of Tityus, the anſwer will let us into another beauty. It is a fine inſinuation that theſe foreign rites of Eleuſis deſerved to be naturalized at Rome; which was the opinion of Cicero before him *.

Here it may not be improper to take notice of a common miſtake, as old at leaſt as Servius, that Cato the cenſor, and not Cato of Utica, is meant in this place. A low ſervile ſuppoſition, that the court-poet would not dare to celebrate this great patron of liberty, made the critics ſeek out for a Cato of a diſtant age, to brave Catiline in hell, when they might have ſeen it could be none but his great contemporary, who had before condemned him at Rome. And the circumſtances in which the poet places them ſeem evidently to allude to the famous contention in full ſenate, between Cato and Cæſar, concerning the fate of Catiline's followers; whom Cato was for ſending to the infernal regions, to receive their final doom from the judges of hell. To evade this ſentence, Cæſar took occaſion to laugh at the notion of a future ſtate: As the other, for a contrary reaſon, ſet himſelf to ſupport and defend it. The laſt line,

" *Secretoſque pios; his dantem jura Catonem,*

was probably a compliment to Cato in his little ſenate at

* In his book of Laws, in which he delivers a plan for the correction and improvement of the Roman conſtitution, he declares againſt *nocturnal rites*, but with an exception for the *Eleuſinian*; for which, he gives this reaſon——*Nam mihi cum multa eximia divinaque videntur* ATHENÆ *tuæ peperiſſe, atque in vita hominum attuliſſe, tum* NIHIL MELIUS ILLIS MYSTERIIS, *quibus ex agreſti immanique vita exculti,* AD HUMANITATEM, ET MITIGATI SUMUS: initiaque *ut appellantur, ita revera* principia vitæ *cognovimus; neque ſolum,* cum lætitia vivendi rationem *accepimus, ſed etiam cum* ſpe meliore moriendi. *De Leg.* L. II. c. 14.

Utica.

Utica. All this conſidered, we ſee the reaſon the great artiſt had to call his picture,

—— "*Clipei non enarrabile textum:*

And now the general principle of the *ſixth* book being further ſupported by this collateral circumſtance, it will enable us to diſcover and explain another beauty in the *ſeventh*, which, depending on that principle, could not be ſeen without it.

If the recommendation of the *myſteries* was of ſuch importance in an epic poem of this *ſpecies*, and if at the time of writing, many of the *myſteries* were become abominably profligate; we can hardly believe but that the poet (after he had ſo largely expatiated in praiſe of the moſt holy and uſeful) would take care to reprobate ſuch as were become notoriouſly corrupt; becauſe this tended equally with the other to vindicate what he had in view, the honour of the inſtitution. And what ſtrengthens this conjecture, is the ſimilar conduct of another great writer of antiquity, APULEIUS of Madaura, in his METAMORPHOSIS: A book, though of a very ſingular and fantaſtic compoſition, yet written, as I have ſhewn *, altogether in this view, *to recommend the Pagan myſteries:* In which the author hath been no leſs circumſtantial in reprobating the corrupt myſteries of the SYRIAN GODDESS, than in extolling the pure rites of the EGYPTIAN ISIS.

This then ſeems a neceſſary part in the plan of Virgil's poem. But it appears to have been no eaſy matter to execute. To do it in another allegory, would have been without grace; nor was there any repoſe in the latter part of the action of the poem, as there was in the former, to admit a digreſſion of ſuch a length. On the

* See the explanation of the *Metamorphoſis* of *Apuleius*, in the *Div. Leg.* B. II. Sect. 4.

other hand, to condemn all corrupt *myſteries* in the plain didactic way, did not ſuit the nature of his poem; or if it had ſuited it, could it have been uſed, without hurting the uniform texture of the work, after the pure rites had been ſo covertly recommended under figures and fictions.

The poet therefore, with admirable invention, hath contrived in the next book, to render the moſt corrupt of the *myſteries*, the ſecret rites of BACCHUS, very odious, by making them the inſtrument to traverſe the deſigns of providence, in the eſtabliſhment of his hero; and by putting a FURY on the office of exciting the *aſpirants* to the *celebration* of them. Amata, the mother of Lavinia, in order to violate the league commenced between Æneas and Latinus, contrives, at the inſtigation of Alecto, to ſecrete her daughter; and to devote and conſecrate her to Bacchus, in an *initiation* into one of his abominable rites.

" SIMULATO *numine* BACCHI
Majus adorta NEFAS, *majoremque orſa furorem,*
Evolat, et natam *frondoſis montibus* ABDIT;
Quo thalamum eripiat Teucris, tædaſque moretur:
Evoë, Bacche! fremens SOLUM TE VIRGINE DIGNUM.
Vociferans———
Fama volat: Furiiſque accenſas pectore matres,
Idem omnis ſimul ardor agit, nova quærere tecta.
Deſeruere domos———
Clamat: Io, matres———
Solvite crinales vittas, capite orgia mecum.
Talem inter ſilvas, inter deſerta ferarum
Reginam ALECTO STIMULIS AGIT UNDIQUE BACCHI *.

The *myſteries of Bacchus* were well choſen for an example of corrupted rites, and of the miſchiefs they produced;

* L. vii.

for

for they were early, and flagrantly corrupted. But his principal reaſon for this choice, I ſuppoſe, was a very extraordinary ſtory he found in the Roman annals, of the horrors committed in that city, during the clandeſtine celebration of the *Bacchic rites*; which Livy has tranſcribed very circumſtantially into the thirty-ninth book of his hiſtory; and which I have given below, as it adds great light to the ſubject we are upon *.

Nor did the poet think he had done enough in repreſenting the *corrupt myſteries* under thoſe circumſtances of diſcredit, without ſpecifying the miſchiefs they produced; nor that he had ſufficiently diſtinguiſhed them from the *pure*, without ſhewing thoſe miſchiefs to be ſuch as the pure had condemned, and providently guarded againſt.

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* Livy firſt acquaints us with the introducer of theſe corrupt rites into Italy, whom he thus characteriſes, "*Græcus ignobilis in Etruriam primum venit*, nulla cum arte earum, quas multas ad animorum corporumque cultum * nobis eruditiſſima omnium gens invexit, *ſed ſacrificulus et vates.*—Then follows the confeſſion of a *participant* of theſe *myſteries.*—"*Tum Hiſpala originem ſacrorum expromit. Primo ſacrarium id fœminarum fuiſſe, nec quemquam virum eo admitti ſolitum*—*Pacullam ſacerdotem omnia tamquam Deûm monitis, immutaſſe*; *nam & viros eam primam ſuos filios initiaſſe*; *& nocturnum ſacrum ex diurno, & pro tribus in anno dichus quinos ſingulis menſibus dies initiorum feciſſe: ex quo in promiſcuo ſacra ſint, & permiſti viri fœminis, & noctis licentia acceſſerit*; *nihil ibi facinoris, nihil flagitii prætermiſſum. Plura virorum inter ſe, quam fœminarum eſſe ſtupra. Si qui minus patientes dedecoris ſint, & pigriores ad facinus, pro victimis immolari*; *nihil nefas ducere.* Hanc ſummam inter eos religionem eſſe; viros velut mente capta cum jactatione fanatica corporis vaticinari.—Raptos a Diis homines dici quos machinæ illigatos ex conſpectu in abditos ſpecus abripiant; *eos eſſe, qui aut conjurare, aut ſociari facinoribus, aut ſtuprum pati noluerint. Multitudinem ingentem, alterum jam prope populum eſſe: in his nobiles quoſdam viros, fœminaſque. Biennio proximo inſtitutum eſſe, ne quis major viginti annis initiaretur*; *capitari ætates, & erroris & ſtupri patientes.*"

* What Livy means by *corporumque cultum*, is explained in what we have ſaid above of the probationary toils undergone by thoſe *aſpirants* called the *ſoldiers of* MITHRAS.

The next news therefore we hear of Amata, after her celebration of the rites of Bacchus, is her SUICIDE, and that of the moſt ignominious kind.

Purpureos moritura manu diſcindit amictus,
Et nodum informis læti *trabe nectit ab alta.* L. 12.

This diſaſter the poet makes Jupiter charge upon Juno; who by the miniſtry of Alecto had excited Amata to an *initiation.*

—— " *Terris agitare vel undis*
Trojanos potuiſti: infandum accendere bellum,
DEFORMARE DOMUM, *et luctu miſcere hymenæos.*

This action, as we learn by Plato *, the *holy myſteries* expreſsly forbad and condemned. On which account our poet, in his allegorical deſcription of what was repreſented in the *Eleuſinian*, has placed *ſuicides* in a ſtate of miſery.

" *Proxima deinde tenent mæſti loca, qui ſibi lethum*, &c.

Thus nobly hath Virgil completed his deſign on the ſubject of the MYSTERIES. The hero of the poem is initiated into the moſt pure and holy of them; his capital enemy into the moſt impure and corrupt; and the ſchemes and intrigues of each party have a correſpondent iſſue.

To conclude, the principles here aſſumed, in explaining this famous poetical fiction, are, I preſume, ſuch as give ſolidity, as well as light, to what is deduced from them: and are, perhaps, the only principles from which any thing reaſonable can be deduced in an explanation of this nature. For from what was ſhewn to have been

* Ὁ μὲν δὴ ἐν ΑΠΟΡΡΗΤΟΙΣ λεγόμενος περὶ αὐτῶν λόγος, ὡς ἔν τινι φρουρᾷ ἐσμὲν οἱ ἄνθρωποι καὶ οὐ δεῖ δὴ ἑαυτὸν ἐκ ταύτης λύειν, οὐδ' ἀποδιδράσκειν, μεγάς τε τις μοι φαίνεται καὶ ῥᾴδιος διϊδεῖν. *Phædr.* p. 62. Ser. ed. tom. i.

taught and repreſented in the MYSTERIES, I infer, that Æneas's DESCENT INTO HELL ſignifies an INITIATION; becauſe there is an exact conformity, in all the circumſtances, between what Virgil delivers of his hero's adventure, and what antiquity delivers concerning the SHEWS and DOCTRINES of the MYSTERIES, into which heroes were wont to be initiated. On the contrary, had I gratuitouſly ſuppoſed, without any previous knowledge of what was practiſed in the *myſteries*, that the *deſcent* was an *initiation*, merely becauſe Auguſtus (who was ſhadowed under the perſon of Æneas) was initiated; and thence inferred, that the *myſteries* did exhibit the ſame ſcenes which the poet hath made hell to exhibit to his hero, my explanation had been as devoid of any ſolid deduction, as of any reaſonable principle. And yet, if authority could ſupport ſo impertinent a piece of criticiſm, we had a very conſiderable one to keep us in countenance. A celebrated writer, in a tract, intitled *Reflections on the character of Japis in Virgil*, goes altogether on this gratuitous kind of criticiſm. Without any previous knowledge of the life and fortunes of ANTONIUS MUSA, the phyſician of Auguſtus, he ſuppoſes that Virgil meant this perſon by JAPIS; merely becauſe Auguſtus was meant by Æneas. And then, from what the poet tells us of Japis's hiſtory, the critic concludes, it muſt have made part of the hiſtory of Muſa: And ſo inſtead of explaining a fable by hiſtory, he would regulate hiſtory on a fable: Whereas the principles of true criticiſm ſhould have directed the learned writer to enquire previouſly, what antiquity had left us concerning the perſon of Antonius Muſa: And if, on comparing what he found, with what Virgil has delivered concerning Japis, there appeared any ſtrong reſemblance; then, and not till then, his ingenious conjecture that Japis was Muſa, would ſtand upon a reaſonable foundation. It was not thus that an able critic lately

explained * Virgil's noble allegory, in the beginning of the *third* GEORGIC: where, under the idea of a magnificent temple, to be raiſed to the divinity of Auguſtus, the poet promiſes the famous epic poem, which he afterwards erected in his honour. But had the exiſtence of ſuch a poem never come to our knowledge, I am perſuaded this excellent writer had never troubled the world with ſo ſlender a conjecture (as it muſt have then appeared) that a projected temple ſignified the plan of an epic poem; and therefore that Virgil executed, or at leaſt projected ſuch a work. In truth, critics ſhould proceed in theſe enquiries concerning their author's hidden meaning, with the ſame caution and ſobriety which courts of juſtice employ in the detection of concealed criminals; who take care, in the firſt place, to be well aſſured of the *corpus delicti* before they venture to charge the fact upon any one.

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* See *Hor. Ep. ad Auguſt. with an Engliſh Com. and notes*, p. 36.

ARGUMENT.

Æneas ſetting ſail from Africk, is driven by a ſtorm on the coaſts of Sicily, where he is hoſpitably received by his friend Aceſtes, king of part of the ISLAND, *and born of Trojan* PARENTAGE. *He celebrates the memory of his father with divine honours, inſtitutes funeral games, and appoints prizes for thoſe who ſhould conquer in them. While the ceremonies were performing, Juno ſends Iris to perſuade the Trojan women to burn the ſhips, who, upon her inſtigation, ſet fire to them; which burnt four, and would have conſumed the reſt, had not Jupiter by a ſudden ſhower extinguiſhed it. Upon this, Æneas, by the advice of one of his generals, and a viſion of his father, builds a city, for the women, old men, and others, who were either unfit for war, or weary of the voyage; and ſails for Italy. Venus procures of Neptune a ſafe voyage for him and all his men, excepting only his pilot Palinurus, who was unfortunately loſt.*

P. VIRGILII MARONIS

AENEIDOS

LIBER V.

INterea medium Aeneas jam claſſe tenebat
Certus iter, fluctuſque atros aquilone ſecabat,
Moenia reſpiciens, quae jam infelicis Eliſſae
Conlucent flammis. quae tantum accenderit ignem

* I have frequently wondered at the judgment of the celebrated Montagne, who ſays he eſteemed this book of the Æneid to be the moſt perfect and beautiful of the whole twelve. 'Tis not to be diſputed that it contains many and various beauties; but being purely deſcriptive, and not at all applying to the paſſions, it can never intereſt the reader ſo deeply, nor engage his attention ſo ſtrongly, as ſeveral other parts of the poem muſt do, if he has any feeling or ſenſibility. As to the nature and character of this fifth book, I ſhall tranſcribe a paſſage from Monſieur Segrais.

" The ſame reaſon, ſays he, which cauſed the variety I took notice of in the firſt book, upon the deſcription of that pleaſant place and retired harbour which the poet preſents to the reader, immediately after the picture of the dreadful tempeſt, was doubtleſs the cauſe of that variety which we find between this fifth, and that which precedes it. The poet, judicious throughout, having imagined the repreſentation of theſe ſports would be a great embelliſhment to his work, becauſe it is a ſubject capable of much ornament, judged farther, that he could no where

VIRGIL's ÆNEID.

THE

FIFTH BOOK*.

NOW with a proſp'rous breeze, Æneas held
His deſtin'd courſe, and plough'd the watry field;
Unhappy Dido's funeral flames ſurveys,
That gild the ſpires, and round the bulwarks blaze;

where better inſert it, than in this place, to make an agreeable contraſt to what he had treated of in the fourth book; not doubting but that it was requiſite to recreate the ſpirits of his reader, grieved and afflicted by the tragical death of Dido. That beautiful order which is remarkable through his whole poem, diſcovers itſelf particularly in the detail of this book: Theſe ſports, varied by the diverſity of their own nature, are ſtill more ſo by his manner of relating them, by the different ſcene, and the different ſucceſs, and by the rewards proportioned exactly to the dignity of the contention, and the quality of the contenders. The actions of the hero are conducted with no leſs judgment. The poet conſidered, that the perſon whom he would propoſe as a pattern to others, ought not to be regarded in the moſt ſublime and important actions only: He thought fit, after the example of Homer, to humanize his hero a little; and to ſhew him as well in ſports and diverſions, as in other more ſtriking occurrences of civil life. Let any one then conſider the equity, gentleneſs and humanity, which accompanies all his actions; and all the decencies which he is made to obſerve."

Cauſſa latet: duri magno ſed amore dolores
Polluto, notumque, furens quid femina poſſit,
Triſte per augurium Teucrorum pectora ducunt.
Ut pelagus tenuere rates, nec jam amplius ulla
Occurrit tellus; maria undique, et undique caelum:
Olli caeruleus ſupra caput adſtitit imber,
Noctem hiememque ferens, et inhorruit unda tenebris.
Ipſe gubernator puppi Palinurus ab alta:
Heu! quianam tanti einxerunt aethera nimbi?
Quidve, pater Neptune, paras? ſic deinde locutus
Conligere arma jubet, validiſque incumbere remis;
Obliquatque ſinus in ventum, ac talia fatur:
Magnanime Aenea, non, ſi mihi Juppiter auctor
Spondeat, hoc ſperem Italiam contingere caelo.
Mutati tranſverſa fremunt, et veſpere ab atro
Conſurgunt venti, atque in nubem cogitur aër.
Nec nos obniti contra, nec tendere tantum
Sufficimus. ſuperat quoniam fortuna, ſequamur;
Quoque vocat, vertamus iter. nec litora longe
Fida reor fraterna Erycis, portuſque Sicanos:
Si modo rite memor ſervata remetior aſtra.
Tum pius Aeneas: Equidem ſic poſcere ventos
Jamdudum, et fruſtra cerno te tendere contra.
Flecte viam velis. an ſit mihi gratior ulla,
Quove magis feſſas optem dimittere navis,

35. *Fruitleſs pain.*] Mr. Wood ſays, that Virgil does not pay the ſame attention that Homer does, to the winds which he employs; particularly here.

But ſoon the hidden cauſe the prince divin'd
From the known tranſports of a female mind;
With ſuch a whirl their fiery paſſions move,
In the mad rage of diſappointed love!
Now o'er the deep the rapid gallies fly,
And the vaſt round was only wave and ſky.
A cloud all charg'd with livid darkneſs ſpreads,
Black'ning the floods, and gathering o'er their heads.
Aloud the careful Palinurus cries;
Lo! what a dreadful ſtorm involves the ſkies!
Oh! Neptune, mighty father of the main!
What tempeſts threaten from thy watry reign?
Then he commands to furl the ſails, and ſweep
With every bending oar the foamy deep.
Himſelf, to break the blaſt, his ſails inclin'd,
And fled obliquely with the driving wind.
Oh! mighty prince, the trembling maſter cry'd,
Scarce could I hope, in ſuch a toſſing tide,
To reach Heſperia and ſurmount the flood,
Tho' Jove had paſt the promiſe of a God.
See! from the weſt what thwarting winds ariſe!
How in one cloud are gathered half the ſkies!
In vain our courſe we labour to maintain,
And, ſtruggling, work againſt the ſtorm in vain.
Let us, ſince fortune mocks our toil, obey,
And ſpeed our voyage, where ſhe points the way.
For not far diſtant lies the realm, that bore
Your brother Eryx, the Sicilian ſhore,
If right I judge, whoſe eyes with conſtant care
Have watch'd the heav'ns, retracing every ſtar.
I ſee, reply'd the prince, thy fruitleſs pain,
That long has ſtruggled with the winds in vain.
Then change thy courſe, the whirling guſts obey,
And ſteer with open ſails a different way.
Oh! to what dearer land can I retreat?
There I may rig again my ſhatter'd fleet;

Quam quae Dardanium tellus mihi ſervat Aceſten,
Et patris Anchiſae gremio conplectitur oſſa?
Haec ubi dicta, petunt portus: et vela ſecundi
Intendunt zephyri. fertur cita gurgite claſſis:
Ac tandem laeti notae advertuntur arenae.
At procul excelſo miratus vertice montis
Adventum ſociaſque rates occurrit Aceſtes,
Horridus in jaculis et pelle Libyſtidis urſae:
Troïa Criniſo conceptum flumine mater
Quem genuit. verum non inmemor ille parentum
Gratatur reduces, et gaza laetus agreſti
Excipit, ac feſſos opibus ſolatur amicis.
Poſtera cum primo ſtellas Oriente fugârat
Clara dies; ſocios in coetum litore ab omni
Advocat Aeneas, tumulique ex aggere fatur:
Dardanidae magni, genus alto a ſanguine divôm,
Annuus exactis conpletur menſibus orbis,
Ex quo reliquias divinique oſſa parentis
Condidimus terra, maeſtaſque ſacravimus aras.
Jamque dies (ni fallor) adeſt, quem ſemper acerbum,
Semper honoratum (ſic dî voluiſtis) habebo.

47. *The king.*] The very dreſs and appearance of this monarch, prepare the reader for his character and behaviour.

63. *Now the full circle of the year runs round.*] To confirm the opinion of the critics that the action of the Æneid is compriſed in one year, Catrou hath given us the following calculation:

1. I ſuppoſe that it is a point founded on hiſtory, that Troy was ſacked in the month of May; or at fartheſt, in the month of June. 2. I ſuppoſe again, that Æneas ſtayed two months, or thereabouts, at Antandros, to build his fleet; and that he did not go from thence till the month of March, in the year which followed the taking of Troy. 3. I ſuppoſe moreover, that Æneas was four years and ſome months in paſſing the ſeas, and in making his unſucceſsful ſettlements in Thrace and Crete. In my note 7 on book 3. I have obſerved, that the hero ſpends one luſtrum in his voyages from Antandros: This luſtrum contains four full years. The Trojan fleet left Antandros in the month of March: The Actian games are celebrated about the Dog-days in the month of Auguſt. Thus the four years and ſome months are exactly made out. 4. I ſuppoſe that the Trojans did not leave Epirus till Auguſt; and indeed, at their departure from this

That land my father's ſacred duſt contains,
And there my Trojan friend, Aceſtes reigns.
This ſaid, they ſteer their courſe; the weſtern gales
With friendly breezes ſtretch their bellying ſails;
Smooth o'er the tides the flying navy paſt,
And reach'd with joy the well-known ſhore at laſt.
The king with wonder from a mountain's brow
Beheld the fleet approach the coaſt below;
Then, with a javelin in his hand, deſcends,
Clad in a lion's ſpoils, to meet his friends.
This monarch ſprung from great Criniſus' flood;
His Trojan mother mingling with the god.
With due regard he hails the kindred train,
Arriv'd from Carthage at his realms again;
With feaſts their fainting ſpirits he reſtor'd;
And rural viands crown'd the generous board.
Now the diminiſh'd ſtars had fled away
Before the glories of the dawning day.
His friends Æneas ſummon'd from the coaſt;
Then from a riſing point beſpoke the hoſt:
Ye far-fam'd ſons of Troy, a race divine,
Whoſe fathers ſprung from Jove's immortal line,
Now the full circle of the year runs round,
Since we diſpos'd my ſire in foreign ground,
Rais'd verdant altars to the mighty ſhade,
And paid all funeral honours to the dead:
And now the fatal day is juſt return'd,
By me (ſo Heav'n ordains) with rites adorn'd,
For ever honour'd, and for ever mourn'd;

this laſt place Virgil tells us, that the ſea gave marks of the approaching winter, *Et glacialis hyems aquilonibus aſperat undas.* This cannot be ſaid of any other month than October or November at leaſt. 5. I farther ſuppoſe, that Æneas could hardly arrive at Drepanum before January: The veſſels took up not more than two months in ſailing into the Adriatic gulf; and, after that, in coaſting all the Italian ſhore, and in ſearching for Drepanum in the Tyrrhene ſea. 6. I laſtly ſuppoſe, that Æneas was in Sicily the eleven months remaining, till the month of November, with which the Æneid opens.

According

Hunc ego, Gaetulis agerem ſi Syrtibus exſul,
Argolicove mari deprenſus, et urbe Mycenes;
Annua vota tamen ſollemniſque ordine pompas
Exſequerer; ſtrueremque ſuis altaria donis.
Nunc ultro ad cineres ipſius et oſſa parentis,
Haud equidem ſine mente, reor, ſine numine divûm
Adſumus, et portus delati intramus amicos.
Ergo agite, et laetum cuncti celebremus honorem:
Poſcamus ventos, atque haec me ſacra quot annis
Urbe velint poſita templis ſibi ferre dicatis.
Bina boum vobis Troja generatus Aceſtes
Dat numero capita in navis. adhibete Penatis
Et patrios epulis, et quos colit hoſpes Aceſtes.
Praeterea, ſi nona diem mortalibus almum
Aurora extulerit, radiiſque retexerit orbem,
Prima citae Teucris ponam certamina claſſis.
Quique pedum curſu valet, et qui viribus audax,
Aut jaculo incedit melior, levibuſque ſagittis,
Seu crudo fidit pugnam conmittere caeſtu:
Cuncti adſint, meritaeque exſpectent praemia palmae.
Ore favete omnes, et tempora cingite ramis.
Sic fatus, velat materna tempora myrto.
Hoc Helymus facit, hoc aevi maturus Aceſtes,
Hoc puer Aſcanius: ſequitur quos cetera pubes,

According to the foregoing computation, January was the month in which Æneas arrived at the port of Sicily, where he loſt his father. It very evidently appears from the poet's own narration, that Anchiſes died in February; and that his anniverſary was kept in the ſame month; which I thus prove. Æneas parted from Carthage in the depth of winter, *Hyberno moliris ſidere claſſem:* This is what Dido reproaches him with: This certainly could mean no other time than the end of January. According to this ſuppoſition Æneas ſtayed but three months at Carthage; that is, from November to the end of January. As to what remains, we cannot poſſibly prove, that his ſtay was longer; and nothing can induce us to believe that it was. So that when he arrives in Sicily, that is to ſay, at the beginning of February, he declares that very day to be the anniverſary of his father: It therefore follows, that his father died in February. Æneas afterwards ſpends one month in the celebration of the games, after leaving Sicily a ſecond time to

Tho' baniſh'd to the burning Libyan ſand,
Tho' led a captive to the Argive land,
Tho' loſt and ſhipwreck'd on the Grecian ſea,
Still would I ſolemnize this ſacred day.
Sure all the friendly pow'rs our courſe inſpire,
To the dear relics of my reverend ſire.
Haſte then, the new-adopted god adore,
And from his grace a proſp'rous gale implore;
Implore a city, where we ſtill may pay,
In his own fane, the honours of the day.
On every ſhip two oxen are beſtow'd
By great Aceſtes of our Dardan blood;
Call to the feaſt your native Phrygian pow'rs,
With thoſe the hoſpitable king adores.
Soon as the ninth fair morning's opening light
Shall glad the world, and chaſe the ſhades of night,
Then to my Trojans I propoſe, to grace
Theſe ſacred rites, the rapid naval race;
Then all, who glory in their matchleſs force,
Or vaunt their fiery ſwiftneſs in the courſe,
Or dart the ſpear, or bend the twanging bow,
Or to the dreadful gauntlet dare the foe,
Attend; and each by merit bear away
The noble palms, and glories of the day.
Now grace your heads with verdant wreaths, he ſaid;
Then with his mother's myrtle binds his head.
Like him, Aceſtes, and the royal boy
Adorn their brows, with all the youth of Troy.

ſail for Italy, whither he arrives at the beginning of the ſpring. This laſt point is plain, from the ſinging of the birds, and the ſerenity of the ſky, which began to look clear, *cum venti poſuere*. For the reſt, the wars of Æneas in Italy till the death of Turnus, laſted from the beginning of the April, when he came into Italy, to the November following. According to this plan, we may determine the Æneid to be compriſed within the courſe of one ſolar year.

Ille e concilio multis cum milibus ibat
Ad tumulum, magna medius comitante caterva.
Hic duo rite mero libans carchesia Baccho,
Fundit humi, duo lacte novo, duo sanguine sacro,
Purpureosque jacit flores, ac talia fatur:
Salve, sancte parens: iterum salvete recepti
Nequidquam cineres, animaeque umbraeque paternae.
Non licuit finis Italos fataliaque arva,
Nec tecum Ausonium, quicumque est, quaerere Thybrim
Dixerat haec: adytis cum lubricus anguis ab imis
Septem ingens gyros, septena volumina traxit,
Amplexus placide tumulum, labsusque per aras:
Caeruleae quoi terga notae maculosus et auro
Squamam incendebat fulgor: ceu nubibus arcus
Mille trahit varios adverso sole colores.
Obstupuit visu Aeneas. ille agmine longo
Tandem inter pateras, et levia pocula serpens,
Libavitque dapes, rursumque innoxius imo
Succeffit tumulo, et depasta altaria liquit.
Hoc magis inceptos genitori instaurat honores,

98. *Now to the tomb.*] The critics and commentators seem not to have perceived the design which the poet undoubtedly had, in this episode of the apotheosis of Anchises, and in the description of the games which are celebrated at his tomb. It is Augustus that Virgil represents here under the character of Æneas. The pious Augustus, by the apotheosis (or deification) with which he honoured Julius Cæsar his father, and by the games which he caused to be performed to celebrate this new god; gave Virgil an occasion of inventing this episode and of making these games and honours the subject of one entire book. This appears very charming, even to us at present although the commentators have taken no notice of the relation it bore to Augustus. But how much more interesting and delightful must it have been to Augustus himself, and the Romans of that age, who remembered that they themselves performed the same things for Julius Cæsar, which the poet makes Æneas perform in honour of Anchises? CATROU.

110. *An azure serpent rose, in scales.*] There are many beautiful descriptions of this animal in the Æneid of Virgil, and in the Georgics likewise. M. Segrais is of opinion, that there are indeed

Now to the tomb ſurrounded with a throng,
A mighty train, the hero paſt along.
Two bowls of milk, and ſacred blood he pours;
Two of pure wine; and ſcatters purple flow'rs.
Then thus—Hail, ſacred ſire, all hail again,
Once more reſtor'd, but ah! reſtor'd in vain!
'Twas more than envious Fate would give, to ſee
The deſtin'd realms of Italy with thee;
Or mighty Tyber's rolling ſtreams explore,
The ſacred flood, that bathes th' Auſonian ſhore.
Scarce had he ſaid, when, beauteous to behold!
From the deep tomb, with many a ſhining fold,
An azure ſerpent roſe, in ſcales that flam'd with gold:
Like heaven's bright bow his varying beauties ſhone,
That draws a thouſand colours from the ſun:
Pleas'd round the altars and the tomb to wind,
His glittering length of volumes trails behind.
The chief in deep amaze ſuſpended hung,
While through the bowls the ſerpent glides along;
Taſtes all the food, then ſoftly ſlides away,
Seeks the dark tomb, and quits the ſacred prey;
Aſtoniſh'd at the ſight, the hero paid
New rites, new honours to his father's ſhade,

indeed too many of the ſame creature. There are few paſſages in Ovid, finer than his picture of the ſerpents, into which Cadmus and Æſculapius were transformed. Under this head it would be unpardonable to omit Milton's exquiſite deſcription of the tempting ſerpent, which far exceeds that of any poet whatever.

——— not with indented wave
Prone on the ground, as ſince; but on his rear,
Circular baſe of riſing folds, that tower'd
Fold above fold, a riſing maze; his head
Creſted aloft, and carbuncle his eyes:
With burniſh'd neck of verdant gold, erect
Amid his circling ſpires, that on the graſs
Floted redundant:———————
Book 9. v. 496.

It was judicious in Milton to dwell ſo long on the deſcription of the ſerpent, on which the cataſtrophe of his poem depended.

Incertus Geniumne loci, famulumne parentis
Eſſe putet: caedit quinas de more bidentis,
Totque ſues, totidem nigrantis terga juvencos:
Vinaque fundebat pateris, animamque vocabat
Anchiſae magni, maniſque Acheronte remiſſos.
Necnon et ſocii, quae quoique eſt copia, laeti
Dona ferunt: onerantque aras, mactantque juvencos.
Ordine ahena locant alii, fuſique per herbam
Subjiciunt veribus prunas, et viſcera torrent.
Exſpectata dies aderat, nonamque ſerena
Auroram Phaëthontis equi jam luce vehebant:
Famaque finitimos et clari nomen Aceſtae
Excierat. laeto conplerant litora coetu
Viſuri Aeneadas, pars et certare parati.
Munera principio ante oculos circoque locantur
In medio ſacri tripodes, virideſque coronae,
Et palmae, pretium victoribus, armaque, et oſtro
Perfuſae veſtes, argenti aurique talentum:
Et tuba conmiſſos medio canit aggere ludos.
Prima pares ineunt gravibus certamina remis
Quatuor, ex omni delectae claſſe, carinae.

148. *Four well-match'd gallies.*] The chariot-race is that which Homer has moſt laboured in his games, of which Virgil being ſenſible, he moſt judiciouſly avoided the imitation of what he could not improve, and ſubſtituted in its place the naval courſe or ſhip-race. It is in this, the Roman poet has employed all his force, as if on ſet purpoſe to rival his great maſter; but it is extremely obſervable, how conſtantly he keeps Homer in his eye, and is afraid to depart from his very track, even when he had vary'd the ſubject itſelf. Accordingly the accidents of the naval courſe have a ſtrange reſemblance with thoſe of Homer's chariot-race. He could not forbear at the very beginning, to draw a part of that deſcription into a ſimile. Do not we ſee he has Homer's chariots in his head, by theſe lines?

Non tam præcipites, &c.——Ver. 144.

What is the encounter of Cloanthus and Gyas in the ſtrait between the rocks, but the ſame with that of Menelaus and Antilochus in the hollow way? Had the galley of Sergeſtus been broken, if the chariot of Eumelus had not been demoliſhed? Or, had Mneſtheus been caſt from the helm, had not the other

been

Doubts if the dæmon of his ſire rever'd,
Or the kind genius of the place appear'd.
Five ſable ſteers he ſlew with rites divine,
As many ſnowy ſheep, and briſtly ſwine;
And pouring wine, invok'd his father's ſhade,
Sent from the darkſome regions of the dead.
Then all the train, who gather'd round the grave,
Each for his rank, proportion'd treaſures gave.
The altars blaze; the victims round expire;
Some hang the maſſy cauldrons o'er the fire:
Some o'er the graſs the glowing embers ſpread;
Some broil the entrails on the burning bed.
Now bright the ninth expected morning ſhone;
Now roſe the fiery courſers of the ſun.
When endleſs crowds the vaſt aſſembly crown'd
From all the wide diſpeopled country round.
Some rous'd by great Aceſtes' mighty name,
Some to behold the Trojan ſtrangers came,
Some to contend, and try the noble game.
In view, amid the ſpacious circle, lay
The coſtly gifts, the prizes of the day.
Arms on the ground, and ſacred tripods glow,
With wreaths and palms to bind the victor's brow.
Silver and purple veſts in heaps are roll'd,
Rich robes, and talents of the pureſt gold;
And from a mount the ſprightly trump proclaims
To all the gather'd crowd the glorious games.
Four well-match'd gallies firſt, by oars impell'd,
Drawn from the navy, took the watry field.

been thrown from his ſeat? Does not Mneſtheus exhort his rowers in the words Antilochus had uſed to his horſes?

Nec jam prima peto Mneſtheus, neque vincere certo.
Quamquam O! ſed ſuperent, quibus hoc, Neptune, dediſti;
Extremos pudeat rediiſſe! hoc vincite, cives,
Et prohibete nefas! ——— ———

Ἐμβητον. και σφωι τιτραινητον ὀτλι ταχιστα·
Ητοι μεν κεινοισιν ερισσομεν ετι κελαω,
Τυδειδω ἱππουσι δαιφρονος, οἱσιν Αθηνη
Νωι ωρεξε ταχος ——— &c. ———

Velocem Mneſtheus agit acri remige Priſtin,
Mox Italus Mneſtheus, genus a quo nomine Memmî,
Ingentemque Gyas ingenti mole Chimaeram,
Urbis opus: triplici pubes quam Dardana verſu
Inpellunt; terno conſurgunt ordine remi.
Sergeſtuſque, domus tenet a quo Sergia nomen,
Centauro invehitur magna; Scyllaque Cloanthus
Caerulea: genus unde tibi, Romane Cluenti.
Eſt procul in pelago ſaxum ſpumantia contra
Litora, quod tumidis ſubmerſum tunditur olim
Fluctibus, hiberni condunt ubi ſidera cori:
Tranquillo ſilet, intmotaque adtollitur unda
Campus et apricis ſtatio gratiſſima mergis.
Hic viridem Aeneas frondenti ex ilice metam
Conſtituit ſignum nautis pater: unde reverti
Scirent, et longos ubi circumflectere curſus.
Tum loca ſorte legunt, ipſique in puppibus auro
Ductores longe effulgent oſtroque decori.
Cetera populea velatur fronde juventus,
Nudatoſque humeros oleo perfuſa niteſcit.
Conſidunt tranſtris, intentaque brachia remis:
Intenti exſpectant ſignum, exſultantiaque haurit
Corda pavor pulſans, laudumque adrecta cupido.
Inde, ubi clara dedit ſonitum tuba, finibus omnes
(Haud mora) proſiluere ſuis: ferit aethera clamor

Upon the whole, the deſcription of the ſea-race, I think has the more poetry and majeſty; that of the chariots, more nature and lively incidents. There is nothing in Virgil picturesque, ſo animated, or which ſo much marks the characters, as the epiſodes of Antilochus and Menelaus, Ajax and Idomeneus, with that beautiful interpoſition of old Neſtor.—On the other ſide, in Virgil the deſcription itſelf is nobler it has ſomething more oſtentatiouſly grand, and ſeems a ſpectacle more worthy the preſence of princes and great perſons.

POPE's notes on the 23d Iliad.

150. *Mighty Mneſtheus.*] 'Tis ſurprizing that Virgil, who marks the origin of three very illuſtrious families of Rome the Sergiens, the Memmians, and Cluentines, hath omitted the family of the Geganians, who were derived from Gyas.

In the ſwift Dolphin mighty Mneſtheus came,
Mneſtheus, the founder of the Memmian name.
Next Gyas in the vaſt Chimæra ſweeps
(Huge as a town) the hoarſe reſounding deeps:
Three rows of oars employ the panting train,
To puſh th' enormous burthen o'er the main.
Sergeſtus in the Centaur took his place,
The glorious father of the Sergian race.
In the blue Scylla great Cloanthus rode,
The noble ſource of our Cluentian blood;
Far in the main a rock advances o'er
The level tides, and fronts the foamy ſhore,
That hid beneath the rolling ocean lies,
When the black ſtorms involve the ſtarry ſkies,
But in a calm its lofty head diſplays
To reſt the birds who wing the ſpacious ſeas.
Here the great hero fix'd an oaken bough,
A mark, that nodded o'er the craggy brow;
To teach the train to ſteer the backward way,
And fetch a ſhorter circle round the ſea:
Then, rank'd by lot, conſpicuous o'er the flood,
The chiefs array'd in gold and purple glow'd.
The youths green poplars round their temples twine,
And bright with oil their naked bodies ſhine,
Eager, they graſp their oars, and liſt'ning wait the ſign.
Thick in their hearts alternate motions play,
Now preſt with beating fears they ſink away,
Now throb with riſing hopes to win the glorious day.
Soon as the trump the firſt ſhrill ſignal blew,
All, in a moment, from the barrier flew:

154. *Three rows of oars.*] Virgil here deſcribes one of thoſe three-oared galleys of the ancients; concerning which much is ſaid by many Greek and Roman writers. It muſt be owned likewiſe, that in the time of Æneas, this ſort of veſſel was not in uſe, ſince it was invented long afterwards by Aminocles of Corinth. This is an anachroniſm, which is to be imputed but as a ſlight fault to the poet. CATROU.

Nauticus: adductis ſpumant freta verſa lacertis.
Infindunt pariter ſulcos, totumque dehiſcit
Convolſum remis roſtriſque tridentibus aequor.
Non tam praecipites bijugo certamine campum
Conripuere, ruuntque effuſi carcere currus: 145
Nec ſic inmiſſis aurigae undantia lora
Concuſſere jugis, pronique in verba pendent.
Tum plauſu fremituque virûm, ſtudiiſque faventum
Conſonat omne nemus: vocemque incluſa volutant
Litora: pulſati colles clamore reſultant. 150
Effugit ante alios, primiſque elabitur undis
Turbam inter fremitumque Gyas: quem deinde Cloanthus
Conſequitur, melior remis: ſed pondere pinus
Tarda tenet. poſt hos aequo diſcrimine Priſtis
Centauruſque locum tendunt ſuperare priorem. 155
Et nunc Priſtis habet, nunc victam praeterit ingens
Centaurus: nunc una ambae junctiſque feruntur
Frontibus, et longa ſulcant vada ſalſa carina.
Jamque propinquabant ſcopulo, metamque tenebant:
Cum princeps medioque Gyas in gurgite victor 160
Rectorem navis conpellat voce Menoeten:
Quo tantum mihi dexter abis? huc dirige greſſum.
Litus ama, et laevas ſtringat ſine palmula cautes;
Altum alii teneant. dixit. ſed caeca Menoetes
Saxa timens, proram pelagi detorquet ad undas. 165
Quo diverſus abis? iterum pete ſaxa, Menoete,
Cum clamore Gyas revocabat: et ecce Cloanthum
Reſpicit inſtantem tergo, et propiora tenentem.
Ille inter navemque Gyae ſcopuloſque ſonantis

207. *Leave the right.*] The word *palmula* in the original ſignifies the extremity of the oar, which being made broad, reſembles a man's hand.

207. *Againſt the land.*] Horace has a like expreſſion with *Littus ama*, in the original, amatque *janua limen*. L. 1. Od. 25.

Turn'd by their labouring oars the ſurges riſe,
And with their ſhouts the ſailors rend the ſkies,
The foamy tides with equal furrows ſweep;
And, opening to the keel, divides the hoary deep.
Not half ſo ſwift the fiery courſers pour,
And, as they ſtart, the diſtant plain devour;
Nor half ſo fierce the drivers, pois'd in air,
Urge the fleet ſteeds to whirl the flying car,
Throw up the reins, and, bending o'er the yoke,
Shout, laſh, and ſend their ſouls at every ſtroke.
The crowds in parties join; and to the cries
And eager ſhouts, the hollow wood replies;
While hills to hills repeat the mingled roar,
And the long echo rolls around the winding ſhore.
With peals of loud applauſe from every ſide
Firſt Gyas flew, and ſhot along the tide.
Cloanthus follows, but his pond'rous ſhip,
Tho' better mann'd, moves heavier on the deep.
Behind, the Dolphin and the Centaur lay,
At equal diſtance, on the watry way:
Now darts the rapid Dolphin o'er the main,
Now the vaſt Centaur wins the day again:
Then, ſide by ſide, and front by front, they join,
And plow in frothy tracks the ruffled brine.
And now proud Gyas reach'd th' appointed place,
Awhile the victor of the watry race;
Then to Menætes call'd, and gave command,
To leave the right, and ſteer againſt the land;
Let others plow the deep;—in vain he ſpoke;
The cautious pilot dreads the lurking rock,
And turns his prow, and ſteers a different road,
And leaves the ſhallows for the open flood.
Once more in vain the raging Gyas cry'd,
And lo! that moment, brave Cloanthus ſpy'd
Cloſe at his back, who plow'd the nearer tide.
The dangerous way the daring hero took
Between bold Gyas and the ſounding rock.

Radit iter laevom interior, ſubituſque priorem
Praeterit, et metis tenet aequora tuta relictis.
Tum vero exarſit juveni dolor oſſibus ingens:
Nec lacrimis caruere genae. ſegnemque Menoeten,
Oblitus decoriſque ſui ſociûmque ſalutis,
In mare praecipitem puppi deturbat ab alta.
Ipſe gubernaclo rector ſubit, ipſe magiſter:
Hortaturque viros, clavomque ad litora torquet.
At gravis, ut fundo vix tandem redditus imo eſt
Jam ſenior, madidaque fluens in veſte, Menoetes;
Summa petit ſcopuli, ſiccaque in rupe reſedit.
Illum et labentem Teueri, et riſere natantem:
Et ſalſos rident revomentem pectore fluctus.
Hic laeta extremis ſpes eſt accenſa duobus
Sergeſto Mneſthique, Gyan ſuperare morantem.
Sergeſtus capit ante locum, ſcopuloque propinquat:
Nec tota tamen ille prior praeeunte carina:
Parte prior: partim roſtro premit aemula Priſtis.
At media ſocios incedens nave per ipſos
Hortatur Mneſtheus: Nunc, nunc inſurgite remis,
Hectorei ſocii; Trojae quos ſorte ſuprema
Delegi comites: nunc illas promite vires,
Nunc animos, quibus in Gaetulis Syrtibus uſi,
Ionioque mari, Maleaeque ſequacibus undis.
Non jam prima peto Mneſtheus, neque vincere certo.
Quamquam ô! ſed ſuperent quibus hoc, Neptune, dediſti.
Extremos pudeat rediiſſe. hoc vincite, cives,

229. *Loud laugh'd the crowds*, &c. Addiſon having obſerved that pleaſantry, or ridiculous images are below the dignity of epic poetry, adds, "That there is but one laugh in the whole Æneid, and that is on this paſſage. But this piece of mirth, ſays he, is ſo well timed, that the ſevereſt critic can have nothing to ſay againſt it: for it is in the book of games, where the reader's mind may be ſuppoſed to be ſufficiently relaxed for ſuch an entertainment." Spectator, N° 279.

Sudden beyond the chief he ſhoots away,
Clear of the goal, and gains the roomy ſea.
Then Gyas wept; and grief and rage enflame
The youth, forgetful of his friends and fame,
From the high ſtern, with anger and diſdain,
He hurl'd the hoary maſter in the main;
Then madly took himſelf the ſole command,
And fir'd his train, and bore upon the land.
Hoary with age, and ſtruggling long in vain,
With cumb'rous veſts, Menætes mounts again;
Trembling he climb'd a lofty rock; and dry'd
His limbs, all drench'd and reeking with the tide.
Loud laugh'd the crowds to ſee him ſhoot away,
Drink and diſgorge by turns the briny ſea.
At diſtance Mneſtheus and Sergeſtus lie;
Both hope to paſs the fiery Gyas by.
The 'vantage firſt the bold Sergeſtus took,
With rapid ſpeed, advancing to the rock;
But not a length before: the Dolphin rides
With rival ſpeed, and bears upon her ſides.
Brave Mneſtheus now inflames his naval crew,
As o'er the deck from man to man he flew,
My brave aſſociates, in whoſe aid I truſt,
You, whom I choſe, when Ilion ſunk in duſt,
Now ſhew the ſtrength and ſpirit once you ſhew'd,
When raging ſtorms, and Syrtes you withſtood,
Plow'd Malea's tide, and ſtem'd th' Ionian flood:
Now, now, my friends, your utmoſt pow'r diſplay,
Riſe to your oars, and ſweep the watry way:
Nor ſtrive we now the victory to gain,
Tho' yet!—but ah! let thoſe the palm obtain,
Thoſe, whom thy favours crown, great monarch of the main!
But to return the lags of all the day!
Oh! wipe, my friends, that ſhameful ſtain away!

Et prohibete nefas. Olli certamine ſummo
Procumbunt: vaſtis tremit ictibus aerea puppes,
Subtrahiturque ſolum. tum creber anhelitus artus
Aridaque ora quatit: ſudor fluit undique rivis.
Adtulit ipſe viris optatum caſus honorem.
Namque furens animi, dum proram ad ſaxa ſuburguet
Interior, ſpatioque ſubit Sergeſtus iniquo;
Infelix ſaxis in procurrentibus haeſit.
Concuſſae cautes, et acuto in murice remi
Obnixi crepuere, inliſaque prora pependit.
Conſurgunt nautae, et magno clamore morantur;
Ferrataſque trudes, et acuta cuſpide contos
Expediunt; fractoſque legunt in gurgite remos.
At laetus Mneſtheus, ſucceſſuque acrior ipſo,
Agmine remorum celeri, ventiſque vocatis,
Prona petit maria, et pelago decurrit aperto.
Qualis ſpelunca ſubito commota columba,
Quoi domus et dulces latebroſo in pumice nidi,
Fertur in arva volans, plauſumque exterrita pennis
Dat tecto ingentem: mox aëre labſa quieto
Radit iter liquidum, celeris neque commovet alas.
Sic Mneſtheus, ſic ipſa fuga ſecat ultima Priſtis
Aequora: ſic illam fert impetus ipſe volantem.
Ac primum in ſcopulo luctantem deſerit alto
Sergeſtum, brevibuſque vadis, fruſtraque vocantem
Auxilia, et fractis diſcentem currere remis.
Inde Gyan, ipſamque ingenti mole Chimaeram

276. *And ſmoothly glides.*] This line in the original is often quoted, as one of the moſt beautiful inſtances that can be produced of the ſound's being an echo to the ſenſe;

Radit iter liquidum, celeres neque commovet alas.

The tranſlator has endeavoured to imitate this beauty, and has ſucceeded in his attempt. The ſimile is drawn from Apollonius, B. 4.

Fir'd at the word, each other they provoke;
Springs the ſwift ſhip at every vigorous ſtroke.
With painful ſweat their heaving bodies ſtream;
Thick pant their hearts, and trembles every limb.
All bending to their oars the labour ply;
The ſea rolls backward, and the ſurges fly.
Now, with the wiſh'd ſucceſs they toil to gain,
Indulgent fortune crowns the lab'ring train;
For while the fierce Sergeſtus nearer drew,
And in a ſcanty ſpace too raſhly flew,
(His road ſtill narrower) with a mighty ſhock
He ruſh'd againſt the ſharp projected rock.
Then flew the ſhatter'd oars, and flying rung,
And on the rugged ſides the veſſel hung.
To gain their floating oars, with mingled cries,
All arm'd with iron poles, the ſailors riſe.
Fir'd with ſucceſs, along the open ſeas
Proud Mneſtheus ſhoots, invoking every breeze.
As in her neſt, within ſome cavern hung,
The dove ſits trembling o'er her callow young,
Till rous'd at laſt by ſome impetuous ſhock,
She ſtarts ſurpriz'd, and beats around the rock;
Then to the open field for refuge flies,
And the free bird expatiates in the ſkies;
Her pinions pois'd, thro' liquid air ſhe ſprings,
And ſmoothly glides, nor moves her levell'd wings:
So joyful Mneſtheus darts without controul
O'er the wide ocean, and approach'd the goal;
So the ſwift Dolphin flies in open view,
And gain'd new ſtrength, new ſwiftneſs as ſhe flew.
Firſt by Sergeſtus' ſhip he ſhoots along,
That in the ſhelves and dang'rous ſhallows hung;
With cries the chief his rival's aid implores,
And ſtrives in vain to row with ſhatter'd oars.
Next fiery Gyas he with ſhouts purſu'd,
Who, in the huge Chimæra ſtem'd the flood;

Conſequitur. cedit: quoniam ſpoliata magiſtro eſt.
Solus jamque ipſo ſupereſt in fine Cloanthus:
Quem petit, et ſummis adniſus viribus urguet.
Tum vero ingeminat clamor, cunctique ſequentem
Inſtigant ſtudiis: reſonatque fragoribus aether.
Hi proprium decus, et partum indignantur honorem,
Ni teneant: vitamque volunt pro laude paciſci.
Hos ſucceſſus alit: poſſunt, quia poſſe videntur.
Et fors aequatis cepiſſent praemia roſtris:
Ni, palmas ponto tendens utraſque, Cloanthus
Fudiſſetque preces, divoſque in vota vocaſſet:
Dî, quibus imperium pelagi, quorum aequora curro,
Vobis laetus ego hoc candentem litore taurum
Conſtituam ante aras voti reus, extaque ſalſos
Porriciam in fluctus, et vina liquentia fundam.
Dixit, eumque imis ſub fluctibus audiit omnis
Nereïdum Phorcique chorus, Panopeaque virgo;
Et pater ipſe manu magna Portunus euntem
Inpulit. illa noto citius volucrique ſagitta
Ad terram fugit, ac portu ſe condidit alto.
Tum ſatus Anchiſa, cunctis e more vocatis,
Victorem magna praeconis voce Cloanthum
Declarat, viridique advelat tempora lauro:
Muneraque in navis ternos optare juvencos,
Vinaque, et argenti magnum dat ferre talentum.
Ipſis praecipuos ductoribus addit honores:
Victori chlamydem auratam, quam plurima circum
Purpura maeandro duplici Meliboea cucurrit:

308. *With mighty Phorcus.*] The Nereids were the daughters of Phorcus, who was the ſon of Neptune by Thiſca. Portunus, who is ſometimes called Palemon, or Melicertes, was a god that preſided over havens. But it is not the buſineſs of theſe notes to tranſcribe Banier, or Hyginus, Natalis Comes or the Pantheon.

She yields, depriv'd of her experienc'd guide;
And ſees her rival fly triumphant o'er the tide.
Now, near the port, with all his pow'r he ſtrains
To paſs Cloanthus, who the laſt remains.
The doubling ſhouts inſpire him as he flies,
And the long peal runs rattling round the ſkies:
Theſe, fluſh'd with pride, would caſt their lives away,
Ere they reſign the glories of the day:
Thoſe, by ſucceſs, in ſtrength and ſpirit riſe,
And their fierce hopes already win the prize.
Thus haply both with level beaks had ply'd
The ſurge, and rode the victors of the tide;
But brave Cloanthus o'er the rolling floods
Stretch'd wide his hands, and thus invok'd the gods:
Ye pow'rs! on whoſe wild empire I diſplay
My flying ſails, and plow the watry way;
Oh! hear your ſuppliant, and my vow ſucceed;
Then on theſe ſhores a milk-white bull ſhall bleed;
And purple wine your ſilver waves ſhall ſtain;
And ſacred victims glut the greedy main.
Thus he—and every Nereid heard the vow,
With mighty Phorcus from the deeps below.
And great Portunus, with his ample hand,
Puſh'd on the rapid galley to the land.
Swift as the hiſſing javelin cuts the ſkies,
Swift as a whirlwind, to the port ſhe flies.
And now the herald's voice proclaims aloud
Cloanthus victor, to the ſhouting crowd.
The mighty prince himſelf, with verdant boughs
Of vivid laurel, binds the hero's brows.
Three ſteers, and one large talent are beſtow'd
On every rival crew, that plow'd the flood.
But to the glorious leaders, bold and brave,
The generous chief diſtinguiſh'd honours gave.
A robe the victor ſhar'd, where purple plays,
Mixt with rich gold, in every ſhining maze.

Intextuſque puer frondoſa regius Ida
Velocis jaculo cervos curſuque fatigat
Acer, anhelanti ſimilis: quem praepes ab Ida
Sublimem pedibus rapuit Jovis armiger uncis.
Longaevi palmas nequidquam ad ſidera tendunt
Cuſtodes: ſaevitque canum latratus in auras.
At qui deinde locum tenuit virtute ſecundum,
Levibus huic hamis conſertam auroque trilicem
Loricam, quam Demoleo detraxerat ipſe
Victor apud rapidum Simoënta ſub Ilio alto,
Donat habere viro, decus et tutamen in armis.
Vix illam famuli Phegeus Sagariſque ferebant
Multiplicem, conniſi humeris. indutus at olim
Demoleos curſu palantis Troas agebat.
Tertia dona facit geminos ex aere lebetas;
Cymbiaque argento perfecta, atque aſpera ſignis.
Jamque adeo donati omnes, opibuſque ſuperbi,
Puniceis ibant evincti tempora taeniis:
Cum ſaevo e ſcopulo multa vix arte revolſus,
Amiſſis remis, atque ordine debilis uno,
Inriſam ſine honore ratem Sergeſtus agebat.

323. *There royal Ganymede.*] The deſcription of this beautiful piece of tapeſtry is extremely picturesque. The circumſtances of the boy's panting, the old men lifting up their hands, and above all, the dogs looking up and barking after him, are painted in the livelieſt manner imaginable. There is a very fine painting by Michael Angelo on this ſubject, who has exactly copied Virgil's deſcription, except that he hath omitted the circumſtance of the dogs: which Spenſer has likewiſe, in deſcribing this ſtory, as part of the tapeſtry with which the houſe of Buſyrane was adorned.

——— When as the Trojan boy ſo faire
He * ſnatch'd from Ida hill and with him bare;
Wondrous delight it was, there to behold,
How the rude ſhepherds after him did ſtare,
Trembling through fear leaſt he down fallen ſhould,
And often to him calling, to take ſurer holde.
Fairy Q. B. 3. c. 11. 34.

351. *One ſide all maim'd.*] The following paſſage in Terence, among many others, is juſtly admired for its ſtrength and elegant expreſſiveneſs; almoſt every word being emphatical.

* Jupiter.

There royal Ganymede, inwrought with art,
O'er hills and foreſts hunts the bounding hart;
The beauteous youth, all wondrous to behold!
Pants in the moving threads, and lives in gold:
From tow'ring Ida ſhoots the bird of Jove,
And bears him ſtruggling thro' the clouds above;
With out-ſtretch'd hands his hoary guardians cry,
And the loud hounds ſpring furious at the ſky.
On Mneſtheus next, the chief who bore away
The ſecond glorious honours of the day,
A ſhining mail the generous prince beſtows,
That, rich with claſps of gold, refulgent glows,
Who ſtript Demoleus of the coſtly load
In Trojan fields, by Simois' mighty flood:
Two labouring ſervants, with united toil
And ſtrength conjoin'd, ſcarce heav'd th' enormous ſpoil:
Yet in theſe arms of old, with matchleſs might,
The ſwift Demoleus chac'd his foes in fight.
This mail, Æneas gave the chief to bear,
A ſure defence and ornament in war.
The next rich preſents mighty Gyas grace,
Two ponderous cauldrons of refulgent braſs;
Two ſilver goblets, wrought with art divine,
That rough, and bright with ſculptur'd figures ſhine.
Proud of their gifts the lofty leaders tread,
And purple fillets glitter on their head.
When, from the rock ſcarce diſengaged with pain,
Sergeſtus brings his ſhatter'd ſhip again.
One ſide all maim'd, ſhe ſlowly moves along,
Spoil'd of her oars amid the hooting throng:

cal. *Quod ille unciatim vix de dimenſo ſuo, ſuum defraudans genium, comparſit miſer.* Phormio Act. & Scen. 1. And to match it out of Virgil, ſays Dr. Trapp, we may, among many others, produce this:

Cum ſævo e ſcopulo multa vix arte revolſus,
Amiſſis remis, atque ordine debilis uno,
Inriſum ſine honore ratem Sergeſtus agebat.

Here too is ſcarce a word without a ſtrong and elegant emphaſis.

Qualis ſaepe viae deprenſus in aggere ſerpens,
Aerea quem obliquum rota tranſiit, aut gravis ictu
Seminecem liquit ſaxo lacerumque viator,
Nequidquam longos fugiens dat corpore tortus;
Parte ferox, ardenſque oculis, et ſibila colla
Arduus adtollens; pars volnere clauda retentat
Nexantem nodis, ſeque in ſua membra plicantem.
Tali remigio navis ſe tarda movebat;
Vela facit tamen, et velis ſubit oſtia plenis.
Sergeſtum Aeneas promiſſo munere donat,
Servatam ob navem laetus, ſocioſque reductos.
Olli ſerva datur, operum haud ignara Minervae,
Creſſa genus Pholoë, geminique ſub ubere gnati.
Hoc pius Aeneas miſſo certamine tendit
Gramineum in campum, quem collibus undique curvis
Cingebant ſilvae: mediaque in valle theatri
Circus erat, quo ſe multis cum millibus heros
Conſeſſu medium tulit, exſtructoque reſedit.
Hic, qui forte velint rapido contendere curſu,
Invitat pretiis animos, et praemia ponit.
Undique conveniunt Teucri, mixtique Sicani,
Niſus et Euryalus primi.
Euryalus forma inſignis, viridique juventa;
Niſus amore pio pueri. quos deinde ſecutus
Regius egregia Priami de ſtirpe Diores.

phaſis. Saevo, multa, vix, arte, revolſus, amiſſis remis, ordine debilis uno, inriſam, ſine honore, agebat. And the laſt line is ſo ſlow and heavy, that one can hardly ſhove it along as one reads it.

367. *Cretan ſlave.*] A female ſlave, eſpecially a fruitful one, was deemed no mean preſent by the ancients: Sergeſtus was very well rewarded; nay, rather better than his adverſary. This was to comfort him in his misfortune. A fine ſtroke of character in Æneas! CATROU.

377. *Rapid race.*] The foot-race was a military exerciſe: the young Roman ſoldiers were inſtructed in it, according to Vegetius. Agility being of great uſe in war. CATROU.

As when a lingring ſate the ſerpent feels,
Obliquely cruſh'd beneath the brazen wheels,
Or, bruis'd and mangled by the cruel ſwain
With ſome huge ſtone, writhes with the ſhooting pain,
And rolls and twiſts her ſcaly folds in vain.
Above, all fierce her glittering volumes riſe,
Flames in her creſt, and lightning in her eyes;
But maim'd below, and tardy with the wound,
Her train unfolded drags along the ground.
So maim'd and ſlow the ſhatter'd gally paſt,
But aided by her ſails, ſhe reach'd the port at laſt.
Pleas'd with the veſſel and the crew reſtor'd,
The generous prince rewards their hapleſs lord.
The promis'd preſent to the chief he gave;
Pholoe, the beauteous female Cretan ſlave,
In works of art ſuperior to the reſt,
And proud of two fair infants at the breaſt.
This conteſt o'er; with thouſands in his train,
Mov'd the great hero to a ſpacious plain.
High hills the verdant theatre ſurround;
And waving woods the mighty circuit crown'd.
Hither, with all the crowds the prince withdrew,
And took his ſylvan throne in open view.
Here coſtly gifts the chief propos'd, to grace
The ſpritely youths that urge the rapid race.
Now throng the Trojan and Sicilian band;
And firſt Euryalus and Niſus ſtand;
That, for his youthful charms admir'd by Troy;
This, for chaſte friendſhip to the beauteous boy.
Next to the conteſt, warm with hopes of fame,
Of Priam's royal race, Diores came,

379. *And firſt Euryalus and Niſus ſtand.*] The introducing theſe two youths in this place, is very judicious in the poet, as it in ſome meaſure prepares the reader for the important part they are to act in the beautiful epiſode in the ninth book.

Hunc Salius, ſimul et Patrôn: quorum alter Acarnan,
Alter ab Arcadio Tegeaeae ſanguine gentis.
Tum duo Trinacrii juvenes Helymus Panopeſque,
Adſueti ſilvis, comites ſenioris Aceſtae.
Multi praeterea, quos fama obſcura recondit.
Aeneas quibus in mediis ſic deinde locutus:
Accipite haec animis, laetaſque advertite mentis:
Nemo ex hoc numero mihi non donatus abibit.
Gnoſia bina dabo levato lucida ferro
Spicula, caelatamque argento ferre bipennem.
Omnibus hic erit unus honos. tres praemia primi
Accipient, flavaque caput nectentur oliva.
Primus equum phaleris inſignem victor habeto:
Alter Amazoniam pharetram, plenamque ſagittis
Threïciis: lato quam circum amplectitur auro
Balteus, et tereti ſubnectit fibula gemma.
Tertius Argolica hac galea contentus abito.
Haec ubi dicta, locum capiunt, ſignoque repente
Conripiunt ſpatia audito, limenque relinquunt,
Effuſi nimbo ſimiles: ſimul ultima ſignant.
Primus abit, longeque ante omnia corpora Niſus
Emicat, et ventis et fulminis ocior alis.
Proximus huic, longo ſed proximus intervallo,
Inſequitur Salius: ſpatio poſt deinde relicto
Tertius Euryalus.
Euryalumque Helymus ſequitur: quo deinde ſub ipſo

384. *Patron.*] Dionyſius of Halicarnaſſus mentions expreſsly this *Patron* as a follower of Æneas. It is moſt probable that Virgil borrowed all theſe names from hiſtory and tradition.

Salius and Patron then in order paſt;
Epirus one, and one Arcadia grac'd.
Brave Helymus and Panopes ſucceed;
Two valiant youths in fair Trinacria bred;
Who with Aceſtes drove the ſavage race
From wood to wood, long practis'd to the chace.
And mighty numbers more, unknown to fame,
Advance in crowds to ſhare the glorious game.
High in the midſt Æneas rear'd his head,
And oh! attend, ye generous youths, (he ſaid;)
Of all who try the fortune of the day,
Not one ſhall go without a gift away.
With two bright Cretan lances, each ſhall ſhare
An ax with ſilver grav'd, to ſhine in war.
Diſtinguiſh'd gifts and olive wreaths ſhall grace
The three triumphant victors of the race.
On the firſt youth a courſer I beſtow,
Whoſe trappings rich with gold and purple glow:
The next a quiver charg'd with ſhafts ſhall claim,
Such as adorns an Amazonian dame;
Claſp'd by a gem, refulgent to behold,
Shines the bright trophy with a belt of gold.
On the proud youth this gift ſhall be conferr'd:
And this fair Argive helm ſhall grace the third.
This ſaid, they took their place; the trumpet blew;
And all impetuous from the barrier flew:
Fierce as a tempeſt, o'er the plain they paſt
From the firſt ſpace, and gain upon the laſt.
Firſt Niſus ſprung, and left the crowd behind,
Swift as the lightning, or the wings of wind.
Next, but the next with many a length between,
Young Salius ſkim'd along the level green.
Euryalus, the third, ſcarce touch'd the plain;
Behind, bold Helymus his rival ran;

Ecce volat, calcemque terit jam calce Diores,
Incumbens humero: ſpatia et ſi plura ſuperſint,
Tranſeat elabſus prior, ambiguumve relinquat.
Jamque fere ſpatio extremo, feſſique ſub ipſam
Finem adventabant; levi cum ſanguine Niſus
Labitur infelix: caeſis ut forte juvencis
Fuſus humum viridiſque ſuper madefecerat herbas.
Hic juvenis jam victor ovans veſtigia preſſo
Haud tenuit titubata ſolo: ſed pronus in ipſo
Concidit inmundoque ſimo ſacroque cruore.
Non tamen Euryali, non ille oblitus amorum:
Nam ſeſe obpoſuit Salio per lubrica ſurgens.
Ille autem jacuit ſpiſſa revolutus arena.
Emicat Euryalus, et munere victor amici
Prima tenet, plauſuque volat fremituque ſecundo.
Poſt Helymus ſubit, et nunc tertia palma Diores.
Hic totum caveae conſeſſum ingentis, et ora
Prima patrum magnis Salius clamoribus inplet;
Ereptumque dolo reddi ſibi poſcit honorem.
Tutatur favor Euryalum, lacrimaeque decorae,
Gratior et pulchro veniens in corpore virtus.
Adjuvat, et magna proclamat voce Diores:
Qui ſubiit palmae, fruſtraque ad praemia venit
Ultima, ſi primi Salio redduntur honores.
Tum pater Aeneas, Veſtra, inquit, munera vobis
Certa manent, pueri; et palmam movet ordine nemo:
Me liceat caſus miſerari inſontis amici.

432. *For now, ev'n now, the youth his body threw.*] I am of opinion, that in this foot-race, Homer has ſhewn more judgment and morality, than Virgil. Niſus in the latter is unjuſt to his adverſary, in favour of his friend Euryalus; ſo that Euryalus wins the race by palpable fraud; and yet the poet gives him the firſt prize: whereas Homer makes Ulyſſes victorious, purely through the miſchance of Ajax, and his own piety in invoking Minerva. POPE's notes on the 23 B. Iliad.

However this may be, one cannot but be charmed at the manner with which Virgil keeps up the characters of all the perſons he introduces. Of which this action of Niſus in ſtriving to be as ſerviceable to his friend as he poſſibly could, is a beautiful inſtance.

But, hovering o'er him, runs Diores nigh;
Now ſide by ſide, and foot by foot they fly.
The youth had conquer'd in a longer way,
Or undecided left the honours of the day.
And now they juſt approach'd with rapid pace,
Tir'd with the toil, the limit of the race,
When Niſus fell amid the ſlippery plain,
Drench'd with the copious blood of victims ſlain.
His feet no more the ſhouting victor held;
Aloft they fly, and quiver on the field.
Headlong he fell, with mud all cover'd o'er,
And every limb was ſtain'd with ſacred gore.
Yet, as he weltered on the ground, he ſtrove
To ſhew Euryalus his ardent love.
For now, ev'n now, the youth his body threw
Before his rival Salius, as he flew:
He fell, and on the ground extended lay;
Thus favour'd by his friend, ſprung ſwift away
The young Euryalus, and won the day.
At once beyond the goal the victor flies;
Shouts of applauſe tumultuous rend the ſkies.
Next Helymus, and next Diores came
With eager ardor, now the third in fame.
Now Salius fills the ring with clam'rous cries,
By turns to every hoary judge applies,
Storms at the fraud, and claims the rightful prize.
But favour, winning tears, and youthful grace,
Plead for the boy, the victor of the race.
Diores too, before the partial crowd,
Defends the young Euryalus aloud;
Who now muſt urge his claim, ſhould Salius gain
The firſt proud honours, to the third in vain.
Thus then the prince—In order ſhall we pay
To each brave youth the prizes of the day:
Since theſe are ſhar'd, permit me to extend
One proof of pity to a hapleſs friend:

Sic fatus, tergum Gaetuli inmane leonis
Dat Salio, villis onerosum atque unguibus aureis.
Hic Nisus, Si tanta, inquit, sunt praemia victis,
Et te labsorum miseret; quae munera Niso
Digna dabis? primam merui qui laude coronam;
Ni me, quae Salium, fortuna inimica tulisset.
Et simul his dictis faciem ostentabat, et udo
Turpia membra simo. risit pater optimus olli,
Et clypeum efferri jussit, Didymaonis artes,
Neptuni sacro Danais de poste refixum.
Hoc juvenem egregium praestanti munere donat.
Post ubi confecti cursus, et dona peregit:
Nunc si quoi virtus animusque in pectore praesens,
Adsit, et evinctis adtollat brachia palmis.
Sic ait, et geminum pugnae proponit honorem:
Victori velatum auro vittisque juvencum;
Ensem, atque insignem galeam, solatia victo.
Nec mora; continuo vastis cum viribus effert
Ora Dares, magnoque virûm se murmure tollit:

473. *And with the gauntlet.*] There is a curious particular in M. Segrais, who informs us, that one of the best judges in France always told him, during the time he was translating Virgil, that he thought it impossible for him to make this combat of the cæstus, read agreeably in the French language: that their language was utterly incapable of lifting such a subject into a tolerable dignity. That translator, however, has acquitted himself gracefully; and one must do the justice to Mr. Pitt, to own he has greatly excelled in this passage, how difficult soever it might be to clothe such ideas in modern language.

479. *Bold Dares rear'd.*] The poet in this contest between Dares and Entellus, has borrowed many circumstances from the fight between Amycus and Castor and Pollux, in Apollonius, Argon. B. 2. Theocritus has likewise described this last-mentioned combat in his Διοσκουροι, but is, in the opinion of Scaliger, far inferior to Apollonius. *Splendore & arte ab Apollonio* [Theocritus] *superatur.* Poet. B. 5. c. 6.

A determination which I believe, on a review of each, the judicious reader will readily adopt.

The

This ſaid, on Salius generous he beſtow'd
A lion's yellow ſpoils, (a coſtly load!)
With martial pride his ſhoulders to infold; [gold.
Rough was the dreadful mane, the paws were ſheath'd in
When Niſus thus,—If ſuch high preſents grace
Salius who fell, firſt vanquiſh'd in the race,
What gift ſhall I receive, who bore away,
And ſtill had held the honours of the day,
Had not that fortune, which my foe o'erthrew,
Befall'n unhappy Niſus as he flew?
Then ſhow'd his robes and face with blood defil'd:
Th' indulgent father of the people ſmil'd,
And caus'd a mighty buckler to be brought,
With art divine by Didymaon wrought;
Great Neptune's gates the prize adorn'd in Troy,
Now the bright preſent loads the favour'd boy.
Theſe gifts beſtow'd; the hero cries aloud,
Stand forth, ye valiant champions, from the crowd;
Who vaunt your courage and unrivall'd might,
And with the gauntlet dare provoke the fight.
Then he propos'd, in gold and garments gay,
A bull, to grace the victor of the day.
Next, to relieve the loſer's ſhame and pain,
Caſt a rich ſword and helmet on the plain.
Strait with a ſhout, ſupremely tall and ſtrong,
Bold Dares rear'd his bulk above the throng;

The principal ſtrokes copied from the Greek poet are theſe.

——ὡς τοισι παρηια τ' αμφοτερωθεν
Και γενυες κίνητεον· βρυχη δ' ὑπετελλετ' οδοντων
Ασπετος· ωδ' ελληξαν επισταδον ὑταζοντες·
Εγε πις ὑλοον αθμα, και αμφοτερυς εδαμασσε.
* * * * * * *
Αλλαλυς δ' ολεκον γερειοις θεινοντες ἱμασι
Αλλ' ὁ μεν ις γηθοστε, και εξω χειρας ενωμα
Αυχενος αρχαγος βεθρυκων. ὁδ' ακεικεσι πλαγαις
Παν γνιφυρε προσωπον ανικατος πολυδευκης.
Σαρκες δ' αἱ μεν ἱδρωτι γνιζανον εκ μεγαλω δε
Αιψ' ολίγος γενετ' ανδρος.——

Solus qui Paridem ſolitus contendere contra:
Idemque ad tumulum, quo maxumus occubat Hector,
Victorem Buten inmani corpore, qui ſe
Bebrycia veniens Amyci de gente ferebat,
Perculit, et fulva moribundum extendit arena.
Talis prima Dares caput altum in proelia tollit,
Oſtenditque humeros latos, alternaque jactat
Brachia protendens, et verberat ictibus auras.
Quaeritur huic alius: nec quiſquam ex agmine tanto
Audet adire virum, manibuſque inducere caeſtus.
Ergo alacris, cunctoſque putans excedere palma,
Aeneae ſtetit ante pedes: nec plura moratus,
Tum laeva taurum cornu tenet, atque ita fatur:
Nate dea, ſi nemo audet ſe credere pugnae,
Quae finis ſtandi? quo me decet uſque teneri?
Ducere dona jube. cuncti ſimul ore fremebant
Dardanidae, reddique viro promiſſa jubebant.
Hic gravis Entellum dictis caſtigat Aceſtes,
Proxumus ut viridante toro conſederat herbae:
Entelle, heroum quondam fortiſſime fruſtra,
Tantane tam patiens nullo certamine tolli
Dona ſines? ubi nunc nobis deus ille, magiſter
Necquidquam memoratus Eryx? ubi fama per omnem
Trinacriam, et ſpolia illa tuis pendentia tectis?

Σκαιη μεν σκαιην πολυδευκεος ελλαβε χειρα
Δοχμος απο προβολης κλινθεις ἑταιρα δ' επιβαιψων
Δεξιτερης ηνεγκεν ἁπαι λαγονος πλατυ γυιον.
Αλλ' ὁγ' ὑπανεδυ κεφαλη. γιβαρα δ' αξα χειρι
Πλαξεν ὑπο σκαιον κροταφον, και επεμπεσεν ωμω.
Ἐκ δ' εχυθυ μελαν αἱμα θοως κροταφοιο χανοντος
Λαιη δε ςομα τυψε, πυκνοι δ' αραβησαν οδοντες
Λαει δ' οξυτερω πιτυλω δαλειτο προσωπον
Μεχρι συνηλλοιησε πωρηια, &c.

Many other paſſages beſides might be produced, which bear a very near reſemblance.

480. *The youth, the only youth, who dar'd withſtand*
The fierce tempeſtuous ſway of Paris' hand.]

It may ſeem ſurpriſing, that Paris, who is looked upon by moſt people as an effeminate perſon, and diſtinguiſhed as being merely

The youth, the only youth, who dar'd withſtand
The fierce tempeſtuous ſway of Paris' hand,
Who on huge Butes prov'd his matchleſs might
At Hector's tomb, victorious in the fight;
(Butes, of Amycus' Bebrycian ſtrain,)
And ſtretch'd th' enormous giant on the plain.
Thus, glorying in his ſtrength, in open view
His arms around, the tow'ring Dares threw,
Stalk'd high, and laid his brawny ſhoulders bare,
And dealt his whiſtling blows in empty air.
His match was ſought; thro' all a terror ran;
All gaz'd and trembled at the mighty man.
Deſpair, he thought, had ſeiz'd the circling bands;
And now before the prince the champion ſtands;
Fierce by the horns the beauteous bull he took,
And in proud triumph to the hero ſpoke:
Since none, oh chief! accepts the proffer'd fray,
Why for his coward foe muſt Dares ſtay?
Permit me, prince, to lead my rightful prize away.
The Trojans clamour with applauding cries,
And for the youth demand the promis'd prize.
Then to Entellus old Aceſtes ſaid,
Who ſate beſide him on the flow'ry bed;
Entellus!—once the braveſt on the plain,
But ah! the braveſt, and the beſt in vain!
With ſuch tame patience can my friend ſurvey
This prize, without a conteſt, borne away?
Where, where is now great Eryx' vaunted name;
The god, who taught our thund'ring arms the game,
The ſpoils that grace thy roof, and all thy former fame?

merely Helen's gallant, ſhould in this place be mentioned as a hero expert in the cæſtus, and endued with the ſtrength of a giant. The commentators anſwer to this objection, that Paris had been bred up to the buſineſs of a ſhepherd, and thence had acquired that robuſt habit of body which the poet here gives him. Other authors, beſides Virgil, ſpeak of his ſkill in this art, as Hyginus, Fab. 91, Servius, Ovid, &c. SEGRAIS.

Ille ſub haec: Non laudis amor, nec gloria ceſſit
Pulſa metu: ſed enim gelidus tardante ſenecta
Sanguis hebet, frigentque effoetae in corpore vires.
Si mihi, quae quondam fuerat, quaque inprobus iſte
Exſultat fidens, ſi nunc foret illa juventas:
Haud equidem pretio inductus pulchroque juvenco
Veniſſem; nec dona moror. ſic deinde locutus,
In medium geminos inmani pondere caeſtus
Projecit; quibus acer Eryx in praelia ſuetus
Ferre manum, duroque intendere brachia tergo.
Obſtupuere animi. tantorum ingentia ſeptem
Terga boum plumbo inſuto ferroque rigebant.
Ante omnis ſtupet ipſe Dares, longeque recuſat:
Magnanimuſque Anchiſiades et pondus et ipſa
Huc illuc vinclorum inmenſa volumina verſat.
Tum ſenior talis referebat pectore voces:
Quid, ſi quis caeſtus ipſius et Herculis arma
Vidiſſet, triſtemque hoc ipſo in litore pugnam?
Haec germanus Eryx quondam tuus arma gerebat.
Sanguine cernis adhuc ſparſoque infecta cerebro.
His magnum Alciden contra ſtetit: his ego ſuetus;
Dum melior vires ſanguis dabat, aemula necdum
Temporibus geminis canebat ſparſa ſenectus.
Sed, ſi noſtra Dares haec Troïus arma recuſat,
Idque pio ſedet Aeneae, probat auctor Aceſtes;
Aequemus pugnas. Erycis tibi terga remitto:
Solve metus, et tu Trojanos exue caeſtus.

I am not dead, replies the chief, to praiſe,
Nor yield to fear, but ſink by length of days.
My nerves unſtrung, my ſtrength no more remains,
And age creeps ſhiv'ring thro' my icy veins.
Had I that vigour ſtill, my youth could boaſt,
Or yon' vain champion vaunts to all the hoſt,
Soon ſhould this arm that inſolence chaſtize,
For fame alone, without the proffer'd prize.
Ev'n now I ſcorn the combat to decline;
The prize I heed not; let the fame be mine!
This ſaid; amid the ring, in open view,
Two mighty gauntlets on the ground he threw:
Theſe grac'd great Eryx in the fight of old,
And brac'd his arms with many a dreadful fold:
Seven thick bull-hides, their volumes huge diſpread,
Pond'rous with iron and a weight of lead.
The hoſt ſtood all aſtoniſh'd at the ſight,
But Dares moſt, who now refus'd the fight:
The hero turns the folds, in wonder ſtands,
And pois'd th'enormous gauntlets in his hands.
How had you wonder'd, the bold champion ſaid,
Had you the huge Herculean arms ſurvey'd?
Had you thoſe pond'rous gloves of death beheld,
And the ſtern combat on this fatal field?
Theſe, prince, of old your brother Eryx wore,
Lo! you behold 'em ſtill diſtain'd with gore.
With theſe Alcides' force he long ſuſtain'd,
And theſe I brandiſh'd, while my ſtrength remain'd,
Ere the cold hand of envious age had ſhed
Theſe marks of winter on my hoary head.
Yet, if your champion trembles at the ſight,
Nor dares to meet theſe gauntlets in the fight;
If ſo Æneas and the king incline;
Lo! to his fears theſe weapons I reſign:
With equal arms the combat we will try;
And thou, lay thou, thy Trojan gauntlets by.

Haec fatus, duplicem ex humeris rejecit amictum,
Et magnos membrorum artus, magna ossa lacertosque
Exuit, atque ingens media consistit arena.
Tum satus Anchisa caestus pater extulit aequos,
Et paribus palmas amborum innexuit armis.
Constitit in digitos extemplo adrectus uterque,
Brachiaque ad superas interritus extulit auras.
Abduxere retro longe capita ardua ab ictu:
Inmiscentque manus manibus, pugnamque lacessunt.
Ille pedum motu melior, fretusque juventa:
Hic membris et mole valens: sed tarda trementi
Genua labant: vastos quatit aeger anhelitus artus.
Multa viri nequidquam inter se volnera jactant,
Multa cavo lateri ingeminant, et pectore vastos
Dant sonitus, erratque auris et tempora circum
Crebra manus: duro crepitant sub volnere malae.
Stat gravis Entellus, nisuque inmotus eodem,
Corpore tela modo atque oculis vigilantibus exit.
Ille, velut celsam oppugnat qui molibus urbem,
Aut montana sedet circum castella sub armis,
Nunc hos, nunc illos aditus, omnemque pererrat
Arte locum; et variis adsultibus inritus urguet.
Ostendit dextram insurgens Entellus, et alte
Extulit: ille ictum venientem a vertice velox
Praevidit, celerique elabsus corpore cessit.
Entellus vires in ventum effudit; et ultro
Ipse gravis, graviterque ad terram pondere vasto
Concidit: ut quondam cava concidit aut Erymantho,
Aut Ida in magna radicibus eruta pinus.

This ſaid, the hero ſtrait his robe unbound,
And caſt the double garment on the ground;
Bares his huge brawny limbs, and on the ſands,
Dreadful to view, the hoary champion ſtands.
Then the great prince with equal gauntlets bound
Their vigorous hands, and brac'd their arms around;
Their arms, that moment, each impetuous foe
Rear'd high in air, and roſe to every blow;
And, while their raging hands the fight provoke,
Withdraw their heads from each tempeſtuous ſtroke.
This on his youth and active ſpeed relies,
That on his bulk and tall gigantic ſize:
But each vaſt limb moves ſtiff and ſlow with age;
And thick ſhort pantings ſhake the lab'ring ſage.
Each, but in vain, a thouſand ſtrokes beſtows;
Their ſides and breaſts re-echo to the blows.
With ſwift-repeated wounds their hands fly round
Their heads and cheeks; their crackling jaws reſound:
Unmov'd Entellus, with a ſtedfaſt look
And watchful eye, avoids the furious ſtroke.
The youth inveſts his foe with all his pow'r,
As ſome brave leader a beleaguer'd tow'r,
When on the bulwarks in his rage he falls,
And plants his engines round th' embattled walls:
On every ſide with fruitleſs ſkill and pain,
Eager he tries a paſs or poſt to gain,
And ſtorms the rocky battlements in vain.
And now his aim the bold Entellus took,
With his huge hand, high brandiſh'd for the ſtroke;
The youth obſerv'd the long-deſcending blow,
And leaps aſide, and diſappoints the foe:
The ſtroke was ſpent in air; with dreadful ſound
Prone fell the champion thund'ring to the ground.
A pine thus tumbles to the vales below,
From Ida's top, or Erymanthus' brow.

Conſurgunt ſtudiis Teucri et Trinacria pubes :
It clamor caelo, primuſque adcurrit Aceſtes,
Aequaevomque ab humo miſerans adtollit amicum.
At non tardatus caſu neque territus heros,
Acrior ad pugnam redit, ac vim ſuſcitat ira.
Tum pudor incendit vires, et conſcia virtus :
Praecipitemque Daren ardens agit aequore toto ;
Nunc dextra ingeminans ictus, nunc ille ſiniſtra.
Nec mora, nec requies. quam multa grandine nimbi
Culminibus crepitant ; ſic denſis ictibus heros
Creber utraque manu pulſat verſatque Dareta.
Tum pater Aeneas procedere longius iras,
Et ſaevire animis Entellum haud paſſus acerbis ;
Sed finem inpoſuit pugnae, feſſumque Dareta
Eripuit, mulcens dictis : ac talia fatur :
Infelix, quae tanta animum dementia cepit ?
Non vires alias, converſaque numina ſentis ?
Cede deo. dixitque, et proelia voce diremit.
Aſt illum fidi aequales, genua aegra trahentem,
Quaſſantemque utroque caput, craſſumque cruorem
Ore rejectantem, mixtoſque in ſanguine dentis,
Ducunt ad navis ; galeamque enſemque vocati
Accipiunt : palmam Entello taurumque relinquunt.
Hic victor, ſuperans animis, tauroque ſuperbus,

600. *What madneſs, hapleſs Dares.*] This combat with the cæſtus is in great part a verbal tranſlation from Homer, as well as from Apollonius. See Note ver. 479. ſupra. But it muſt be owned in favour of Virgil, that he has varied from Homer in the event of the combat with admirable judgment, and with an improvement of the moral. Epeus and Dares are deſcribed by both poets as vain boaſters ; but Virgil, with more poetical juſtice, puniſhes Dares for his arrogance, whereas the preſumption and pride of Epeus is rewarded by Homer.

600. *What madneſs.*] The addreſs of Æneas, on this occaſion, is remarkable : he does not perſuade the combatant to deſiſt, becauſe of his inferior ſtrength or courage ; but tells him, the gods are on the ſide of his enemy.

At once the Trojans and Sicilians riſe,
And with divided clamours rend the ſkies.
And firſt Aceſtes, touch'd with pity, ran
To raiſe his friend and old compeer again.
Swift from the fall, and with redoubled might
Sprung the fierce hero, and renew'd the fight;
Improv'd in ſpirit, to the combat came,
While conſcious valour ſets his ſoul on flame,
Stung with diſgrace, and more enrag'd with ſhame.
Now headlong o'er the field he drove the foe,
And roſe in ſtrength and wrath at every blow.
Now a thick ſtorm of ſtrokes around him flies,
Thick as the hail comes rattling from the ſkies;
With both his thund'ring hands the blows he ply'd,
And turn'd his giddy foe on every ſide.
Then flew the good Æneas, to aſſuage
The hero's wrath, and check the mighty rage:
From death he ſnatch'd the champion, and began
To ſoothe the ſorrows of the vanquiſh'd man:
What madneſs, hapleſs Dares, has poſſeſt
Thy thoughtleſs mind, and fir'd thy daring breaſt?
Thy rival ſee, ſuſtain'd by pow'r divine,
By other ſtrength, and mightier force than thine!
Ceaſe then, and give the vain contention o'er;
Ceaſe, and oppoſe the hand of Heav'n no more!
The youth now drags his trembling legs along;
His looſe head tott'ring o'er his ſhoulders hung,
Giddy with pain; he now ejects the blood,
His looſen'd teeth come mingled in the flood:
While in their arms his ſad aſſociates bore
The batter'd champion groaning to the ſhore,
The dear-bought ſword and helmet brought away,
And left the palm and bull the victor's prey.
Now great Entellus, glorying in the prize,
And fluſh'd with conqueſt, thus, exulting cries;

Nate dea, voſque haec, inquit, cognoſcite, Teucri:
Et mihi quae fuerint juvenali in corpore vires,
Et qua ſervetis revocatum a morte Dareta.
Dixit, et adverſi contra ſtetit ora juvenci,
Qui donum adſtabat pugnae, duroſque reducta
Libravit dextra media inter cornua caeſtus
Arduus, effractoque inliſit in oſſa cerebro.
Sternitur, exanimiſque tremens procumbit humi bos.
Ille ſuper talis effundit pectore voces:
Hanc tibi, Eryx, meliorem animam pro morte Daretis
Perſolvo: hic victor caeſtus artemque repono.
Protenus Aeneas celeri certare ſagitta
Invitat, qui forte velint; et praemia ponit:
Ingentique manu malum de nave Sereſti
Erigit; et volucrem trajecto in fune columbam,
Quo ferrum tendant, malo ſuſpendit ab alto.
Convenere viri: dejectamque aerea ſortem
Accepit galea: et primus clamore ſecundo
Hyrtacidae ante omnis exit locus Hippocoontis:

627. *Groans—tumbles—rolls.*] There is a beauty in the original which no Engliſh tranſlation can poſſibly reach; for by the very cadence of the verſe, Virgil repreſents the dead fall of this heavy animal,

Procumbit humi bos.

The reader may ſee ſeveral excellent inſtances of the ſound being an echo to the ſenſe in Vida's Poetics, or in Pope's Eſſay on Criticiſm; and, above all, in Clarke's Homer, Iliad. B. 5. paſſim. Many more inſtances are to be found in Homer than the nature of the Latin language would afford.

633. *Next the great prince.*] This ſhooting-match (ſays Pope) is alſo a direct copy; but with the addition of two circumſtances, which make a beautiful gradation. In Homer, the firſt archer cuts the ſtring that held the bird, and the other ſhoots him as he is mounting. In Virgil, the firſt only hits the maſt which the bird was fixed upon, the ſecond cuts the ſtring, the third ſhoots him; and the fourth, to vaunt the ſtrength of his arm, directs his arrow up to heaven, where it kindles into a flame, and makes a prodigy. This laſt is certainly ſuperior to Homer, in what they call the wonderful: but what is the intent or effect of this prodigy, or whether a reader is not at leaſt

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Behold, ye Trojans, and thou, chief divine,
What vigour, in the bloom of youth, was mine;
From what a thund'ring arm and fatal blow,
Your timely mercy has preſerv'd my foe.
With that the chief, collected in his might,
Confronts the victim, the reward of fight;
Then rais'd his hand aloft, and from above,
With dreadful ſway, the pond'rous gauntlet drove
Through the broad forehead of the ſtately bull,
And daſh'd within the brain the batter'd ſkull.
The bull, convulſive with the deadly wound,
Groans, tumbles, rolls, and quivers on the ground.
Then, thus the hoary chief performs his vow,
Eryx, on thee this victim I beſtow;
A nobler victim than my Trojan foe!
To younger champions now the game I yield; [field.
Here hang my conquering arms; and here renounce the
Next the great prince propos'd the prize to thoſe,
Who wing'd the ſhafts, and bent the twanging bows.
Amid the ſpacious plain the hero plac'd
Sublime in air Sergeſtus' lofty maſt;
Around the tapering top a dove they tye,
The trembling mark at which their arrows fly;
Hither to try their ſkill the warriors haſte;
And in a [illegible]en helm the lots are caſt.
Firſt, with applauſe, Hippocoon's lot was thrown,
The mighty Hyrtacus' illuſtrious ſon.

as much ſurprized by it, as at the moſt unreaſonable parts of Homer, I leave to thoſe critics who are more inclined to find fault than I am.——

Catrou has taken a great deal of pains to vindicate this circumſtance that ſo much diſpleaſes Pope; the moſt remarkable and ingenious thing he urges in its vindication (though perhaps too far fetched) is, that the arrow of Aceſtes burning in the air was a preſage of the enſuing accident, the firing of the ſhips. If I might be allowed to add one ſtrained conjecture to another, might not one ſay, that this prodigy of the arrow burning, may diſtinctly hint at the *Julium Sidus*?

Quem modo navali Mneſtheus certamine victor
Conſequitur, viridi Mneſtheus evinctus oliva.
Tertius Eurytion, tuus, ô clariſſime, frater,
Pandare: qui quondam, juſſus confundere foedus,
In medios telum torſiſti primus Achivos.
Extremus, galeaque ima ſubſedit Aceſtes;
Auſus et ipſe manu juvenum tentare laborem.
Tum validis flexos incurvant viribus arcus
Pro ſe quiſque viri, et depromunt tela pharetris.
Primaque per caelum nervo ſtridente ſagitta
Hyrtacidae juvenis volucris diverberat auras:
Et venit, adverſique infigitur arbore mali.
Intremuit malus, timuitque exterrita pennis
Ales, et ingenti ſonuerunt omnia plauſu.
Poſt acer Mneſtheus adducto conſtitit arcu,
Alta petens: pariterque oculos telumque tetendit.
Aſt ipſam miſerandus avem contingere ferro
Non valuit: nodos et vincula linea rupit,
Quis innexa pedem malo pendebat ab alto.
Illa notos atque atra volans in nubila fugit.
Tum rapidus jam dudum arcu contenta parato
Tela tenens, fratrem Eurytion in vota vocavit,
Jam vacuo laetam caelo ſpeculatus; et alis
Plaudentem nigra figit ſub nube columbam.
Decidit exanimis, vitamque reliquit in aſtris
Aetheriis, fixamque refert delabſa ſagittam.
Amiſſa ſolus palma ſuperabat Aceſtes:
Qui tamen aërias telum contendit in auras,
Oſtentans artemque pater, arcumque ſonantem.
Hic oculis ſubitum objicitur magnoque futurum
Augurio monſtrum. docuit poſt exitus ingens:
Seraque terrifici cecinerunt omina vates.

Mneſtheus the next, whom verdant olives grace,
The ſecond victor in the naval race.
Then the third chance to great Eurytion came,
Thy brother, Pandarus, renown'd by fame,
Whoſe hand by Pallas prompted, drew the bow,
To break the truce againſt the Grecian foe.
Laſt in the helm remain'd Aceſtes' name;
Old as he was, he try'd the youthful game.
Then every chief, with all his ſtrength and art,
Bent the tough bow, and choſe the feather'd dart.
Thro' yielding air firſt vaniſh'd with a ſpring
Hippocoon's arrow from the ſounding ſtring:
Full in the maſt impell'd with vigour ſtood
The forceful ſhaft, and quiver'd in the wood.
The dove affrighted, ſtretch'd her flutt'ring wing;
And with applauſe the vales and mountains ring.
Then Mneſtheus drew the bow, and aim'd on high
The pointed dart, and levell'd with his eye;
Nor thro' the mark the luckleſs arrow drove,
But cut the ſtring that ty'd the trembling dove.
Swift thro' the clouds the bird unſhackled flies,
And ſpreads her wings at freedom in the ſkies.
Already had Eurytion bent his bow,
And to his brother god addreſs'd his vow:
The tow'ring bird amid the clouds he ſlew,
And the ſwift ſhaft transfix'd her as ſhe flew.
High in the ſkies ſhe feels the deadly wound,
And, with the dart, comes dying to the ground.
And now, all hopes expir'd, the conqueſt gain'd,
The venerable prince alone remain'd.
Yet he diſcharg'd the flying ſhaft, to ſhow
His ſkill, his vigour, and reſounding bow.
When ſudden they beheld, with wond'ring eyes,
A dire portentous omen in the ſkies.
Too late the ſeers the frightful ſign explain,
Too late they clear the dread event in vain!

Namque volans liquidis in nubibus arſit arundo,
Signavitque viam flammis, tenuiſque receſſit
Conſumta in ventos: caelo ceu ſaepe refixa
Tranſcurrunt, crinemque volantia ſidera ducunt.
Adtonitis haeſere animis, Superoſque precati
Trinacrii Teucrique viri: nec maximus omen
Abnuit Aeneas, ſed laetum amplexus Aceſten
Muneribus cumulat magnis, ac talia fatur:
Sume, pater: nam te voluit rex magnus Olympi
Talibus auſpiciis exſortem ducere honores.
Ipſius Anchiſae longaevi hoc munus habebis,
Cratera inpreſſum ſignis: quem Thracius olim
Anchiſae genitori in magno munere Ciſſeus
Ferre ſui dederat monumentum et pignus amoris.
Sic fatus cingit viridanti tempora lauro:
Et primum ante omnis victorem adpellat Aceſten.
Nec bonus Eurytion praelato invidit honori;
Quamvis ſolus avem caelo dejecit ab alto.
Proximus ingreditur donis, qui vincula rupit:
Extremus, volucri qui fixit arundine malum.
At pater Aeneas, nondum certamine miſſo,
Cuſtodem ad ſeſe comitemque inpubis Iuli
Aepytiden vocat, et fidam ſic fatur ad aurem:
Vade age, et, Aſcanio, ſi jam puerile paratum
Agmen habet ſecum, curſuſque inſtruxit equorum,
Ducat avo turmas, et ſeſe oſtendat in armis,
Dic, ait. ipſe omnem longo decedere circo
Infuſum populum, et campos jubet eſſe patentis.
Incedunt pueri, pariterque ante ora parentum
Frenatis lucent in equis: quos omnis euntis
Trinacriae mirata fremit Trojaeque juventus.

710. *Strait on their bridled ſteeds.*] This Luſus Trojæ Pope) is purely Virgil's own, and muſt be confeſſed to b imitable. I don't know whether I may be allowed to ſay, worth all thoſe other three in Homer (viz. the wreſtling, ſingle combat, and the diſcus,) which Virgil hath left untou

For, flying thro' the clouds in open view,
The glowing arrow kindled as it flew;
Then drew a golden trail of flames behind,
That mark'd its courſe, and vaniſh'd in the wind:
So ſhine the falling ſtars with dreadful hair,
And glance, and ſhoot along the fields of air.
Amaz'd the Trojans and Sicilians ſtood;
And breath'd their ardent prayers to every god.
The Dardan prince the doubtful ſign miſtook,
Embrac'd the monarch, and with tranſport ſpoke:
Father! accept the prize; the will divine
Of mighty Jove, by this auſpicious ſign,
Declares the firſt diſtinguiſh'd honours thine.
Accept this goblet, which my ſire of old
Receiv'd from Ciſſeus, rough with ſculptur'd gold;
Take it, my royal friend, and let it prove
A long-priz'd gift of dear reſpect and love.
Then he beſtow'd the laurel, and aloud
Proclaim'd him victor to the ſhouting crowd:
Nor did the generous chief the prize deny,
Whoſe arrow pierc'd the bird amid the ſky;
Next, he who cut the cord, with gifts was grac'd;
And he, whoſe arrow ſtruck the tree, the laſt.
Now call'd the prince, before the games were done,
The hoary guardian of his royal ſon,
And gently whiſpers in his faithful ear,
To bid Aſcanius in his arms appear,
And with his youthful band and courſer come,
To pay due honours at his grandſire's tomb.
Next he commands the huge aſſembled train
To quit the ground, and leave an open plain.
Strait on their bridled ſteeds, with grace divine,
The beauteous youths before their fathers ſhine.
The blooming Trojans and Sicilians throng,
And gaze with wonder as they march along.

Omnibus in morem tonſa coma preſſa corona.
Cornea bina ferunt praefixo haſtilia ferro:
Pars levis humero pharetras. it pectore ſummo
Flexilis obtorti per collum circulus auri.
Tres equitum numero turmae, ternique vagantur
Ductores: pueri bis ſeni quemque ſecuti
Agmine partito fulgent, paribuſque magiſtris.

720. *Beneath each chief.*] A critic of equal taſte and penetration, hath lately made the following new and judicious obſervations on the ſubject of theſe games in general:

"The epiſode belongs, principally, to the epic muſe; and the deſign of it is to diverſify and ennoble the narration by digreſſive, yet not unrelated, ornaments; the former circumſtance relieving the ſimplicity of the epic fable, while the other prevents its unity from being violated. Now theſe epiſodical narrations muſt either proceed from the poet himſelf, or be imputed to ſome other who is engaged in the courſe of the fable; and in either caſe, muſt help, indirectly at leaſt, to forward it.

If of the latter kind, a probable pretext muſt be contrived for their introduction; which can be no other than that of ſatisfying the curioſity, or of ſerving to the neceſſary information, of ſome other. And in either of theſe ways, a ſtriking conformity in the mode of conducting the work is unavoidable.

If the epiſode be referred to the former claſs, its manner of introduction will admit a greater latitude. For it will vary with the ſubject, or occaſions of relating it. Yet we ſhall miſtake, if we believe theſe ſubjects, and conſequently the occaſions, connected with them, very numerous. 1. They muſt be of uncommon dignity and ſplendor: otherwiſe nothing can excuſe the going out of the way to inſert them. 2. They muſt have ſome apparent connection with the fable. 3. They muſt further accord to the idea and ſtate of the times, from which the fable is taken. Put theſe things together, and ſee if they will not with probability, account for ſome co-incidence in the choice and applications of the direct epiſode. And admitting this, the ſimilarity of even its conſtituent parts is, alſo, neceſſary.

The genius of Virgil never ſuffers more, in the opinion of his critics, than when his book of games comes into conſideration, and is confronted with Homer's. It is not unpleaſant to obſerve the difficulties an advocate for his fame is put to in this nice point, to ſecure his honour from the imputation of plagiariſm. The deſcriptions are accurately examined; and the improvement of a ſingle circumſtance, the addition of an epithet, even the novelty of a metaphor, or varied turn in the expreſſion, is diligently remarked and urged, with triumph, in favour

Around their brows a vivid wreath they wore;
Two glittering lances tipt with ſteel they bore:
Theſe a light quiver ſtor'd with ſhafts ſuſtain,
And from their neck depends a golden chain.
On bounding ſteeds advance three graceful bands,
And each a little blooming chief commands.
Beneath each chief twelve ſprightly ſtriplings came,
In ſhining arms, in looks and age the ſame.

favour of his invention. Yet all this goes but a little way towards ſtilling the clamour. The entire deſign is manifeſtly taken; nay, particular incidents and circumſtantials are for the moſt part the ſame, without variation. What ſhall we ſay, then, to this charge? ſhall we, in defiance of truth and fact, endeavour to confute it? or, if allowed, is there any method of ſupporting the reputation of the poet? I think there is, if prejudice will but ſuſpend its determinations a few minutes, and afford his advocate a fair hearing.

The epic plan, more eſpecially that of the Æneis, naturally comprehends whatever is moſt auguſt in civil and religious affairs. The ſolemnities of funeral rites, and the feſtivities of public games (which religion had made an eſſential part of them) were, of neceſſity, to be included in a repreſentation of the latter. But what games? Surely thoſe, which ancient heroiſm vaunted to excel in: thoſe, which the uſage of the times had conſecrated; and which, from the opinion of reverence and dignity, entertained of them, were become moſt fit for the pomp of epic deſcription. Further, what circumſtances could be noted in theſe ſports? Certainly thoſe, which befel moſt uſually, and were the apteſt to alarm the ſpectator, and make him take an intereſt in them. Theſe, it will be ſaid, are numerous. They were ſo; yet ſuch as are moſt to the poet's purpoſe, were, with little or no variation, the ſame. It happened luckily for him, that two of his games, on which accordingly he hath exerted all the force of his genius, were entirely new. This advantage, the circumſtances of the times afforded him. The Naumachia was purely his own. Yet ſo liable are even the beſt and moſt candid judges to be haunted by this ſpectre of imitation, that one, whom every friend to every human excellence honours, cannot help, on comparing it with the chariot-race of Homer, exclaiming in theſe words: "What is the encounter of Cloanthus and Gyas in the ſtrait between the rocks, but the ſame with that of Menelaus and Antilochus in the hollow way? had the galley of Sergeſtus been broken, if the chariot of Eumelus had not been demoliſhed? or, Mneſtheus been

Una acies juvenum, ducit quam parvus ovantem
Nomen avi referens Priamus; tua clara, Polite,
Progenies, auctura Italos: quem Thracius albis
Portat equus bicolor maculis; veſtigia primi
Alba pedis, frontemque oſtentans arduus albam.
Alter Atys, genus unde Atti duxere Latini:
Parvus Atys, pueroque puer dilectus Iulo.
Extremus, formaque ante omnis pulcher Iulus
Sidonio eſt invectus equo: quem candida Dido
Eſſe ſui dederat monumentum et pignus amoris.
Cetera Trinacriis pubes ſenioris Aceſtae
Fertur equis.
Excipiunt plauſu pavidos, gaudentque tuentes
Dardanidae; veterumque agnoſcunt ora parentum:
Poſtquam omnem laeti conſeſſum oculoſque ſuorum
Luſtravere in equis; ſignum clamore paratis

caſt from the helm, had not the other been thrown from his ſeat?" The plain truth is, it was not poſſible, in deſcribing an ancient ſea-fight, for one, who had even never ſeen Homer, to overlook ſuch uſual and ſtriking particulars, as the juſtling of ſhips, the breaking of galleys, and loſs of pilots.

It may appear, from this inſtance, with what reaſon a ſimilarity of circumſtance, in the other games, hath been objected. The ſubject-matter admitted not any material variation: I mean in the hands of a judicious copier of nature. And Virgil was too jealous of the honour of that character, which is peculiarly his own, to hazard it for the ſake of acquiring the falſe fame of originality. But we may go further; and demonſtrate, that, in the caſe before us, he unqueſtionably judged right.

A defect of natural ability is not that, which the critics have been moſt forward to charge upon Statius. A perſon of true taſte, who, in a fanciful way, hath contrived to give us the juſt character of the Latin poets, in aſſigning to this poet the topmoſt ſtation on Parnaſſus, ſufficiently acknowledges the vigour and activity of his genius. Yet, in compoſing his Thebaid (an old ſtory taken from the heroic ages, which obliged him to the celebration of funeral obſequies with the attending ſolemnities of public games) to avoid the diſhonour of following too cloſely on the heels of Homer and Virgil, who had not only taken the ſame route, but purſued it in the moſt direct and natural courſe, he reſolved, at all adventures, to keep at due diſtance from them, and to make his way, as well as he could, more obliquely

Grac'd with his grandſire's name, Polites' ſon,
Young Priam, leads the firſt gay ſquadron on;
A youth, whoſe progeny muſt Latium grace:
He preſs'd a dappled ſteed of Thracian race:
Before, white ſpots on either foot appear,
And on his forehead blaz'd a ſilver ſtar.
Atys the next advanc'd, with looks divine,
Atys the ſource of the great Attian line:
Iülus' friendſhip grac'd the lovely boy:
And laſt Iülus came, the pride of Troy,
In charms, ſuperior to the blooming train;
And ſpurr'd his Tyrian courſer to the plain;
Which Dido gave the princely youth, to prove
A laſting pledge, memorial of her love.
Th' inferior boys on beauteous courſers ride,
From great Aceſtes' royal ſtalls ſupply'd.
Now flush'd with hopes, now pale with anxious fear,
Before the ſhouting crowds, the youths appear;
The ſhouting crowds admire their charms, and trace
Their parents lines in every lovely face.
Now round the ring, before their fathers, ride
The boys, in all their military pride.

to the ſame end. To accompliſh this, he was forced, though in the deſcription of the ſame individual games, to look out for different circumſtances and events in them; that ſo the identity of his ſubject, which he could not avoid, might, in ſome degree, be atoned for by the diverſity of his manner in treating it. It muſt be owned, that great ingenuity as well as induſtry have been uſed, in executing this project. Had it been practicable, the character juſt given of this poet, makes it credible, he muſt have ſucceeded in it. Yet, ſo impoſſible it is, without deſerting nature herſelf, to diſſent from her faithful copiers, that the main objection to the ſixth book of the Thebaid hath ariſen from this fruitleſs endeavour of being original, where common ſenſe and the reaſon of the thing would not permit it. "In the particular deſcriptions of each of theſe games (ſays the great writer, before quoted, and from whoſe ſentence in matters of taſte, there lies no appeal) Statius hath not borrowed from either of his predeceſſors, and his poem is ſo much the worſe for it." Mr. HURD's Diſcourſe on Poetical Imitation, p. 169. Edit. 1.

Aepytides longe dedit, insonuitque flagello.
Olli discurrere pares, atque agmina terni
Diductis solvere choris, rursusque vocati
Convertere vias, infestaque tela tulere.
Inde alios ineunt cursus aliosque recursus
Adversis spatiis, alternosque orbibus orbis
Impediunt, pugnaeque cient simulacra sub armis:
Et nunc terga fuga nudant; nunc spicula vertunt
Infensi: facta pariter nunc pace feruntur.
Ut quondam Creta fertur Labyrinthus in alta
Parietibus textum caecis iter ancipitemque
Mille viis habuisse dolum, qua signa sequendi
Falleret indeprensus et inremeabilis error.
Haud alio Teucrûm gnati vestigia cursu
Impediunt, texuntque fugas et proelia ludo,
Delphinum similes; qui per maria humida nando
Carpathium Libycumque secant, luduntque per undas.
Hunc morem cursus, atque haec certamina primus
Ascanius, Longam muris cum cingeret Albam,
Retulit, et priscos docuit celebrare Latinos.
Quo puer ipse modo, secum quo Troia pubes,
Albani docuere suos: hinc maxima porro

(580 sq.) Hunc locum cum subjuncta comparatione e pulcherrimis esse puto viuida rei ad eloquium difficilis repraesentatione.—*pares* loco, ordine eodem, vt sup. v. 114. ternis tamen diuersis turmis, quas *choros* appellat. *infesta tela tulere*, vt alias *ferre signa infesta*, inferre vel tenere habere, gerere. cf. etiam Burm.—mox v. 584. *Aduersis spatiis*, h. e. quibus ipsi aduersi h. e. obuii inuicem sibi facti iterum deflectunt se et in nouos gyros discurrunt. *alternis orbibus orbes Impediunt* praeclare, cum variis flexibus subeunt se inuicem saltantum ordines, seque miscent et implicant. v. 585. dictio Lucretiana facile agnoscitur ex eius lib. II. 41. et 324. *belli simulacra ciere.—sub armis*, vt saepe apud poëtam pro, *armati*.

759. *So winds delusive.*] This compariſon of the labyrinth, and the following one of the dolphins, are borrowed; the one from Homer, and the other from Apollonius Rhodius, but are employed by Virgil in quite different circumſtances. It muſt be owned, that they have a much finer effect in our poet, than in the authors from whom he borrowed them.

770. *Solemniz'd the noble game.*] It is with reluctance I repeat an objection lately made to me againſt our poet's games, and his

Till Periphantes' ſounding laſh from far
Gave the loud ſignal of the mimic war;
Strait, in three bands diſtinct, they break away,
Divide in order, and their ranks diſplay:
Swift at the ſummons they return, and throw
At once their hoſtile lances at the foe;
Then take a new excurſion on the plain;
Round within round, an endleſs courſe maintain;
And now advance, and now retreat again;
With well-diſſembled rage their rivals dare,
And pleaſe the crowd with images of war.
Alternate now they turn their backs in flight,
Now dart their lances, and renew the fight;
Then in a moment from the combat ceaſe,
Rejoin their ſcatter'd bands, and move in peace,
So winds deluſive, in a thouſand ways
Perplext and intricate, the Cretan maze;
Round within round, the blind mæanders run,
Untrac'd and dark, and end where they begun.
The ſkilful youths, in ſport, alternate ply
Their ſhifting courſe; by turns they fight and fly:
As dolphins gambol on the watry way,
And, bounding o'er the tides, in wanton circles play.
This ſport Aſcanius, when in mighty length
He rais'd proud Alba glorying in her ſtrength,
Taught the firſt fathers of the Latian name,
As now he ſolemniz'd the noble game.
From their ſucceſſive Alban offspring come
Theſe ancient plays, to grace imperial Rome;

his manner of introducing them. Theſe games, ſaid the objector, are a mere anniverſary; but Homer's are actual funeral rites. Homer ſhews us in his games, the very ſame heroes we had been acquainted with before; and whoſe exploits we had ſeen and admired throughout the foregoing parts of the poem. We do not ſo much as know the names of many of Virgil's heroes; we have hitherto ſeen none of their exploits; and we hear no more of many of them in the ſequel of the poem. They are introduced in this place only, and then diſappear.

Accepit Roma, et patrium ſervavit honorem:
Trojaque nunc, pueri, Trojanum dicitur agmen.
Hac celebrata tenus ſancto certamina patri.
Hic primum Fortuna fidem mutata novavit.
Dum variis tumulo referunt ſollemnia ludis,
Irin de caelo miſit Saturnia Juno
Iliacam ad claſſem, ventoſque adſpirat eunti
Multa movens, nec dum antiquum exſaturata dolorem.
Illa viam celerans per mille coloribus arcum,
Nulli viſa, cito decurrit tramite virgo.
Conſpicit ingentem concurſum, et litora luſtrat,
Deſertoſque videt portus, claſſemque relictam.
At procul in ſola ſecretae Troades acta
Amiſſum Anchiſen flebant, cunctaeque profundum
Pontum aſpectabant flentes. Heu tot vada feſſis,
Et tantum ſupereſſe maris! vox omnibus una.
Urbem orant: taedet pelagi perferre laborem.
Ergo inter medias ſeſe haud ignara nocendi
Conjicit, et faciemque deae veſtemque reponit.

773. *And game of Troy.*] This circumſtance is by no means the invention of the poet, but is actually an hiſtorical fact. Dion Caſſius, Tacitus, and above all Suetonius, in many paſſages of their works aſſure us, that this ſort of games performed by noble youths of Rome, was called Troja.

Suetonius gives this deſcription of them, when he is ſpeaking of Julius Cæſar. *Trojam luſit turma duplex majorum minorumve puerorum*; and ſpeaking of Auguſtus, he ſays, *Sed & Trojæ ludum edidit frequentiſſimè.* That is to ſay, that he reeſtabliſhed and renewed the frequent uſe of them; which, according to Dion Caſſius, had been ſomething neglected by the Romans, till the reign of the Cæſars.

Lazius in his Commentaries de Repub. Romanâ, fancies tilts and tournaments to have owed their original to this *ludus Trojæ*; and that *tornamenta* is but a corruption of *Trojamenta*. And the learned Du Freſne acquaints us, that many are of the ſame opinion. However (ſays Kennet) though the words may perhaps be derived with more probability from the French *tourner*, to turn round with agility; yet the exerciſes have ſo much reſemblance, as to prove the one an imitation of the other. See alſo what has been ſaid of tilts and tournaments in the *Obſervations on the Fairy Queen*.

Who owns her Trojan band, and game of Troy
Deriv'd thro' ages from the princely boy.
Thus were the ſolemn funeral honours paid
To great Anchiſes' venerable ſhade.
But ſoon the prince his changing fortune found,
And in her turn the fickle goddeſs frown'd.
For, while the gather'd crowds the games repeat,
Heav'n's mighty empreſs, to the Trojan fleet,
(Her ancient rage ſtill glowing in her ſoul,)
Diſpatch'd fair Iris from the ſtarry pole,
Big with revengeful ſchemes, herſelf ſupplies
The rapid ſtorm that bears her down the ſkies.
Unſeen, the maid a thouſand colours drew,
As down her bow, with winged ſpeed, ſhe flew:
And ſaw around the tomb the aſſembly meet,
The vacant harbour, and neglected fleet.
Mean time, retir'd within the lonely ſhore,
Anchiſes' fate the Trojan dames deplore;
Caſt a long look o'er all the flood, and weep
To ſee the wide-extended watry deep:
Yet, muſt we yet, alas! new labours try,
More ſeas, more oceans? was the general cry.
Oh! grant a town at laſt, ye gracious gods!
To wretches harraſs'd with the winds and floods.
'Twas then, their raging ſorrow to improve,
Amid the train ſhot Iris from above.

780. *Heaven's mighty empreſs.*] Here the poet returns to the main ſubject of his poem. This is the third obſtacle Juno raiſes, to hinder Æneas's arrival in Italy. Nothing can be more natural, than the fears of the Trojan women to embark again, of which Juno makes a proper uſe, and introduces Iris to them, juſt at the moment they were wiſhing for ſome ſettlement, and declaring their dread of a new voyage.

789. *Mean time, retir'd.*] In this paſſage Virgil obſerves the decorum of the manners. The women are not preſent at the celebration of the games, intermixed with the men; but apart, in a particular aſſembly of themſelves alone, lament the death of Anchiſes.

CATROU.

Fit Beroë, Tmarii conjux longaeva Dorycli;
Quoi genus, et quondam nomen, gnatique fuiſſent;
Ac ſic Dardanidûm mediam ſe matribus infert:
O miſerae, quas non manus, inquit, Achaïca bello
Traxerit ad letum patriae ſub moenibus! ô gens
Infelix, cui te exitio Fortuna reſervat?
Septima poſt Trojae excidium jam vertitur aeſtas,
Cum freta, cum terras omnis, tot inhoſpita ſaxa
Sideraque emenſae ferimur: dum per mare magnum
Italiam ſequimur fugientem, et volvimur undis.
Hic Erycis fines fraterni, atque hoſpes Aceſtes.
Quid prohibet muros jacere, et dare civibus urbem?
O patria, et rapti nequidquam ex hoſte Penates;
Nullane jam Trojae dicentur moenia? nuſquam
Hectoreos amnis Xanthum et Simoënta videbo?
Quin agite, et mecum infauſtas exurite puppis.
Nam mihi Caſſandrae per ſomnum vatis imago
Ardentis dare viſa faces: Hic quaerite Trojam,
Hic domus eſt, inquit, vobis: jam tempus agi res:
Nec tantis mora prodigiis. en quatuor arae
Neptuno. deus ipſe faces animumque miniſtrat.
Haec memorans, prima infenſum vi conripit ignem,
Sublataque procul dextra connixa coruſcat,

800. *And like old Beroë.*] Virgil has made a Beroë of one of his goddeſſes in the 5th Æneid; but if we compare the ſpeech ſhe there makes with that of her nameſake in this ſtory, (viz. Ovid's 3d book of the Metamorphoſis) ſhe may find the genius of each poet diſcovering itſelf in the language of the nurſe: Virgil's Iris could not have ſpoken more majeſtically in her own ſhape; but Juno is ſo much altered from herſelf in Ovid, that the goddeſs is quite loſt in the old woman.

ADDISON.

830. *Four proud altars riſe.*] Virgil takes care to prepare even the leaſt events in a proper manner. Theſe altars, erected to Neptune, had already been taken notice of in the affair of the galleys. Cloanthus had made a vow to erect one to Neptune on the ſhore: probably all the other commanders of the veſſels had likewiſe erected each an altar for himſelf. Thus were there four in all erected: 'Tis not therefore without preparation, that the poet makes four altars be founded, on purpoſe for his deſign.

CATROU.

Aſide her heav'nly charms the goddeſs threw,
And like old Beroë ſtood in open view;
(Doryclus' hoary ſpouſe, a noble dame,
Fam'd for her off-ſpring, and illuſtrious name;)
And thus the goddeſs fans the riſing flame:
Ah! wretched race, whom heav'n forbade to fall
By Grecian ſwords, beneath our native wall!
Toſt round the ſeas, o'er every region caſt,
Oh! to what fate are we reſerv'd at laſt!
Now, ſince imperial Troy in aſhes lay,
Have ſev'n ſucceſſive ſummers roll'd away.
Still to new lands o'er floods and rocks we fly,
And ſail, by every ſtar, in every ſky.
So long we chaſe, o'er all the boundleſs main,
The flying coaſts of Italy in vain.
Here o'er our kindred Eryx' fruitful plains,
The hoſpitable king, Aceſtes reigns:
What, what forbids our wand'ring Trojan bands,
To raiſe a city in theſe friendly lands?
Ye gods preſerv'd from hoſtile flames in vain!
Shall our dear Ilion never riſe again?
A ſecond Simois ſhall we view no more,
Or a new Xanthus, on a foreign ſhore?
Riſe then, riſe all; aſſiſt, ye mournful dames,
To ſet this execrable fleet in flames.
For late, Caſſandra ſeem'd to load my hands,
In viſions of the night, with blazing brands:
Seek Troy no more, ſhe ſaid: this deſtin'd place
Is the fixt manſion of the Dardan race.
Fly, fly we then, the omen to compleat;
The glad occaſion calls to fire the fleet;
Lo! where to Neptune four proud altars riſe!
Lo! his own fires the ready god ſupplies!
She ſaid;—then ſeiz'd a blazing brand, and threw;
Th' increaſing flames amid the navy flew.

Et jacit. adrectae mentes, ſtupefactaque corda
Iliadum. hic una e multis, quae maxima natu,
Pyrgo, tot Priami gnatorum regia nutrix :
Non Beroë vobis, non haec Rhoeteïa, matres,
Eſt Dorycli conjux. divini ſigna decoris,
Ardentiſque notate oculos ; qui ſpiritus illi,
Qui voltus, vociſque ſonus, et greſſus eunti.
Ipſa egomet dudum Beroën digreſſa reliqui
Aegram, indignantem, tali quod ſola careret
Munere, nec meritos Anchiſae inferret honores.
Haec effata.
At matres, primo ancipites, oculiſque malignis
Ambiguae ſpectare rates, miſerum inter amorem
Praeſentis terrae, fatiſque vocantia regna :
Cum dea ſe paribus per caelum ſuſtulit alis,
Ingentemque fuga ſecuit ſub nubibus arcum.
Tum vero adtonitae monſtris, actaeque furore
Conclamant, rapiuntque focis penetralibus ignem :
Pars ſpoliant aras, frondem, ac virgulta, faceſque
Conjiciunt. furit immiſſis Volcanus habenis
Tranſtra per et remos, et pictas abiete puppis.
Nuntius Anchiſae ad tumulum cuneoſque theatri
Incenſas perfert navis Eumelus : et ipſi
Reſpiciunt atram in nimbo volitare favillam.
Primus et Aſcanius, curſus ut laetus equeſtris
Ducebat ; ſic acer equo turbata petivit

838. *This was no Beroë.*] Matres, in the original ſignifies the women in general; all of that ſex: (See 613, 616, compared with 622. anteh. 655, 715, 717. compared with this). Yet Virgil, to beautify his poem, and to preſerve other traditions, has women among them on ſeveral occaſions after this. As Cajeta 7, 1. Euryalus's mother, 9, 217. (who, he ſays there, was the only one that was not left in Sicily)—(The ſame, ibid. 474.) and a whole company of Trojan women at Pallas's funeral, 11, 35.

Perhaps this was out of forgetfulneſs. *Opere in longo ſas eſt obrepere ſomnum.* Perhaps he was aware of it, and choſe to do it on the great rule of committing little faults, to introduce conſiderable beauties. SPENCE.

860. *The crowds grew pale.*] This is a fine contraſt; between

At the bold deed, with deep ſurprize amaz'd,
The dames all wond'ring on the goddeſs gaz'd.
At laſt, the nurſe of Priam's offspring broke
The general ſilence, and the train beſpoke:
This was no Beroë, whom we ſaw appear,
But ſome bright goddeſs from th' ætherial ſphere.
Mark her majeſtic port! her voice divine!
O'er all her form what ſtarry ſplendors ſhine!
She darts a glance immortal from her eyes,
Breathes, looks and moves, a ſiſter of the ſkies!
Beroë I left in anguiſh, who repin'd,
Shut from the rites, and to her couch confin'd.
The matrons, now by doubts and fears impell'd,
Firſt with malignant eyes the fleet beheld;
In choice ſuſpended for a ſpace they ſtand,
Between the promis'd and the preſent land:
When, ſmooth on levell'd wings, the goddeſs flies,
And cuts a mighty bow along the ſkies.
Struck at the wond'rous ſight, the ſhrieking dames,
From the bright altars ſnatch the ſacred flames;
Bring leaves and wither'd branches in their hands
To feed the fires; and hurl the blazing brands.
Fierce thro' the ſhips, the decks, the crackling oars,
In all his rage devouring Vulcan roars.
And now Eumelus to the hoſt conveys
The dreadful tidings of the riſing blaze:
The crowds grow pale: they look behind and ſpy
A cloud of cinders dark'ning all the ſky.
And firſt Aſcanius, as he led the band,
Pour'd o'er the plain, impetuous, to the ſtrand;

tween the joy and feſtivity of the games, and the confuſion, dread and diſorder, which this accident of firing the ſhips occaſions. Such oppoſitions, and ſuch variations of the ſcene, are ſome of the greateſt beauties of poetry. They raiſe ſurprize in the reader by their unexpectedneſs.

860. *And ſpy.*] This diſtant proſpect of the fire is finely imagined.

862. *And firſt Aſcanius.*] The making Aſcanius the firſt perſon

Caſtra: neque exanimes poſſunt retinere magiſtri.
Quis furor iſte novus? quo nunc, quo tenditis, inquit:
Heu miſerae cives? non hoſtem, inimicaque caſtra
Argivôm, veſtras ſpes uritis. en ego veſter
Aſcanius: galeam ante pedes projecit inanem,
Qua ludo indutus belli ſimulacra ciebat.
Accelerat ſimul Aeneas, ſimul agmina Teucrûm.
Aſt illae diverſa metu per litora paſſim
Diffugiunt; ſilvaſque, et ſicubi concava furtim
Saxa, petunt. piget incepti, luciſque, ſuoſque
Mutatae adgnoſcunt, excuſſaque pectore Juno eſt.
Sed non idcirco flammae atque incendia vires
Indomitas poſuere: udo ſub robore vivit
Stuppa vomens tardum fumum, lentuſque carinas
Eſt vapor, et toto deſcendit corpore peſtis:
Nec vires heroum infuſaque flumina proſunt.
Tum pius Aeneas humeris abſcindere veſtem,
Auxilioque vocare deos, et tendere palmas:
Juppiter omnipotens, ſi nondum exoſus ad unum
Trojanos, ſi quid pietas antiqua labores
Reſpicit humanos; da flammam evadere claſſi
Nunc, pater, et tenuis Teucrûm res eripe leto.
Vel tu, quod ſupereſt, infeſto fulmine morti,
Si mereor, demitte, tuaque hic obrue dextra.
Vix haec ediderat, cum effuſis imbribus atra

ſon alarmed, his ſudden riding away from the ſport in which he was engaged, and the noble ſpirit with which he addreſſes theſe vile incendiaries, are all circumſtances that make the reader fond of the character of this young hero, and give him an importance in the poem.

673. *Affrighted dames.*] Obſerve their fear and guilt, and their ſudden repentance of their raſh undertaking.

693. *And ſnatch from death.*] One is in great pain leaſt Æneas's whole fleet ſhould be here deſtroyed, and conſequently an end be put to his glorious intended expedition; but the poet

Falſis terroribus implet.

Jupiter moſt opportunely ſends a ſhower ſufficient to quench this alarming fire, and makes us eaſy again. The loſs was ſmall, only four gallies.

Nor can his panting guardians check the ſpeed
Of the young hero, and his fiery ſteed:
Oh! what curſt rage is this, ye wretched dames?
To what dire purpoſe fly theſe fatal flames?
Behold, your own Aſcanius—you deſtroy
No Argive navy, but the hopes of Troy.
With that he threw his helmet on the ſhore,
In which he led his youthful bands before.
Next came Æneas, and the Trojan hoſt.
Th' affrighted dames diſperſing o'er the coaſt,
To woods and hollow caverns take their flight,
Repent their crime, and hate the golden light,
With alter'd minds their kindred they confeſt,
And the fierce goddeſs fled from every breaſt.
Not ſo the furious flames; they ſpread the more;
And, high in air, with rage redoubled roar.
Cloſe in the cordage works the ſullen fire,
And thro' the ribs the heavy ſmokes expire.
Within the keel the ſubtle vapours lye;
Thence the contagious flames thro' all the veſſel fly.
The lab'ring heroes toil with fruitleſs pain,
And guſhing floods on floods are pour'd in vain.
The prince then tore his robes in deep deſpair,
Rais'd high his hands; and thus addreſt his pray'r;
Great Jove! if one of all the Trojan ſtate
Lives yet exempt from thy immortal hate;
Oh! if thy ſacred eyes with wonted grace
Behold the miſerable mortal race;
Suppreſs theſe fires; forbid them to deſtroy;
And ſnatch from death the poor remains of Troy!
Or if my crimes, almighty ſire! demand
The laſt, laſt vengeance of thy dreadful hand;
On me, on me alone that vengeance ſhed,
And with thy levell'd thunders ſtrike me dead!
Scarce had he ſaid, when o'er the navy pours
A ſudden gloomy cloud in rattling ſhow'rs;

Tempeſtas ſine more furit, tonitruque tremiſcunt
Ardua terrarum, et campi: ruit aethere toto
Turbidus imber aquam, denſiſque nigerrimus auſtris:
Inplenturque ſuper puppes; ſemiuſta madeſcunt
Robora. reſtinctus donec vapor omnis, et omnes,
Quatuor amiſſis, ſervatae a peſte carinae.
At pater Aeneas, caſu concuſſus acerbo,
Nunc huc ingentis nunc illuc pectore curas
Mutabat verſans, Siculiſne reſideret arvis
Oblitus fatorum, Italaſne capeſſeret oras.
Tum ſenior Nautes, unum Tritonia Pallas
Quem docuit, multaque inſignem reddidit arte,
Haec reſponſa dabat, vel quae portenderet ira
Magna deûm, vel quae fatorum poſceret ordo.
Iſque his Aenean ſolatus vocibus infit:
Nate dea, quo fata trahunt retrahuntque, ſequamur:
Quidquid erit: ſuperanda omnis fortuna ferendo eſt.
Eſt tibi Dardanius divinae ſtirpis Aceſtes:
Hunc cape conſiliis ſocium, et conjunge volentem:
Huic trade, amiſſis ſuperant qui navibus, et quos
Pertaeſum magni incepti rerumque tuarum eſt:
Longaevoſque ſenes, ac feſſas aequore matres.
Et quidquid tecum invalidi, metuenſque pericli eſt,
Delige, et his habeant terris, ſine, moenia feſſi:
Urbem adpellabunt permiſſo nomine Aceſtam.
Talibus incenſus dictis ſenioris amici,
Tum vero in curas animum diducitur omnis:
Et nox atra polum bigis ſubvecta tenebat.

905. *Hiſſing timbers.*] Virgil has found out moſt elegant terms to deſcribe ſo difficult and unamiable a ſubject as the increaſe and abating of this fire;

——————— *udo ſub robore vivit*
Stupa. ——————————

Examine likewiſe all the following lines.

912. *Then Nautes, fam'd.*] This is one of thoſe paſſages in which Virgil makes his court to one of the moſt illuſtrious families in Italy: That was the family called Nautia. Dionyſius Halicarnaſſeus ſays, that the Nautes who founded this family,

Black with the ſouthern winds the tempeſt flies,
And in a moment burſts from all the ſkies
In fluicy ſheets and deluges of rain;
And the loud thunders ſhook the mountain and the plain.
Fierce o'er the ſhips the waters took their way;
And, quench'd in floods, the hiſſing timbers lay.
Four gallies loſt; at length the flames retire,
And all the remnant fleet eſcap'd the raging fire.
Meantime the hero by the loſs oppreſt,
With various cares, that rack'd his lab'ring breaſt,
If ſtill to ſeek the Latian realm debates,
Or here to fix, forgetful of the fates.
Then Nautes, fam'd for wiſdom and for age,
(For Pallas taught the venerable ſage,
What great events the fates and gods ordain;)
Beſpoke the chief, and thus reliev'd his pain.
'Tis beſt, illuſtrious hero, to obey,
And ſtill purſue where fortune leads the way;
By patience to retrieve our hapleſs ſtate,
And riſe ſuperior to the ſtrokes of fate.
Let great Aceſtes in your councils join,
Your royal friend, of Troy's immortal line.
Your veſſels loſt; thoſe numbers who remain,
A timorous, weak, unneceſſary train,
The hoary ſires and dames, unfit to bear
The perils of the ſea, or toils of war,
Select; and truſt to his paternal care.
The weary wretches here their walls may frame,
And call their city by the monarch's name.
The prince approv'd th' advice his friend addreſt;
But ſtill a thouſand cares diſtract his lab'ring breaſt.
Now o'er the ſolemn ſkies devoid of light,
High in her ſable chariot rode the Night;

mily, was one of the companions of Æneas; and that the care of guarding the Palladium was entruſted to him. He is introduced ſpeaking with great wiſdom.

Viſa dehinc caelo facies delabſa parentis
Anchiſae, ſubito talis effundere voces:
Gnate, mihi vita quondam, dum vita manebat,
Care magis; gnate Iliacis exercite fatis;
Imperio Jovis huc venio: qui claſſibus ignem
Depulit, et caelo tandem miſeratus ab alto eſt.
Conſiliis pare, quae nunc pulcherrima Nautes
Dat ſenior: lectos juvenes fortiſſima corda
Defer in Italiam. gens dura atque aſpera cultu
Debellanda tibi Latio eſt. Ditis tamen ante
Infernas accede domos, et Averna per alta
Congreſſus pete, gnate, meos. non me inpia namque
Tartara habent, triſtes umbrae: ſed amoena piorum
Concilia Elyſiumque colo. huc caſta Sibylla
Nigrarum multo pecudum te ſanguine ducet.
Tum genus omne tuum, et, quae dentur moenia, diſces.
Jamque vale, torquet medios nox humida curſus:
Et me ſaevus equis Oriens adflavit anhelis.
Dixerat, et tenuis fugit, ceu fumus, in auras.
Aeneas, Quo deinde ruis? quo proripis? inquit.
Quem fugis? aut qui te noſtris conplexibus arcet?
Haec memorans cinerem et ſopitos ſuſcitat ignis;
Pergameumque Larem et canae penetralia Veſtae
Farre pio et plena ſupplex veneratur acerra.
Extemplo ſocios primumque arceſſit Aceſten,
Et Jovis imperium et cari praecepta parentis
Edocet, et quae nunc animo ſententia conſtet.

934. *His father's ſoul.*] Æneas ſtill fluctuating in his deſigns, and not being fully reſolved to leave the kingdom of Aceſtes, it was abſolutely neceſſary to introduce Anchiſes's ghoſt, ordering him ſtill to purſue his firſt deſign, and the will of the gods, in going to Italy. This ſurely is,

——*Dignus vindice Nodus.*

943. *To Pluto's regions go.*] This apparition of Anchiſes and the commands he gives his ſon to deſcend into the ſhades below, are a neceſſary preparation for the ſixth book. The art of the poet is admirable in the manner wherewith he always prepares the events that are to follow. By this he keeps up the ſuſpence and raiſes the expectation of the reader, which is one of the greateſt beauties in epic poetry. CATROU.

When to the godlike hero, from the pole
Deſcends, and ſpeaks his mighty father's ſoul:
My ſon! in all the fates of Troy approv'd,
Whom, while I liv'd, beyond my life I lov'd;
Lo! I am ſent by heav'n's almighty ſire,
Who from thy navy bade the flames retire.
The prudent counſel of thy friend obey,
Take, with the braveſt youths, the dangerous way:
With theſe fair Latium ſhalt thou reach, and there
Wage with a rugged race a dreadful war.
Yet firſt, my ſon, to Pluto's regions go,
And meet thy father in the realms below;
For know, my ſpirit was not doom'd to dwell
In the dark horrors and the depths of hell,
But, with the pious bleſt aſſembly reigns,
In all the pleaſures of th' Elyſian plains.
But thou the blood of ſable victims ſhed;
Then ſhall the Sibyl guide thee to the dead.
There ſhalt thou know what town the fates aſſign,
With the long glories of thy future line.
And now, farewell;—the night ſlides ſwift away,
I feel from far the morning's painful ray;
And ſhrink and ſicken at the beams of day.
He ſaid, and lo! that moment from his eyes,
Like a thin ſmoke, diſſolv'd into the ſkies.
Vaniſh'd ſo ſoon! where, whither art thou gone?
Why, why retires my father from his ſon?
What! not one laſt embrace? the prince exclaims:
Then to new life he wakes the ſlumb'ring flames;
And hoary Veſta, and the Trojan powers,
With ſacred gifts and ſuppliant vows adores.
Strait the whole ſcene before his friends he lays,
But chief the viſion to the king diſplays;
Unfolds the meſſage ſent from Heav'n above,
His father's counſel, and the will of Jove.

Haud mora conſiliis, nec juſſa recuſat Aceſtes.
Transcribunt urbi matres, populumque volentem
Deponunt, animos nil magnae laudis egentes.
Ipſi tranſtra novant, flammiſque ambeſa reponunt
Robora: navigiis aptant remoſque rudenteſque
Exigui numero, ſed bello vivida virtus.
Interea Aeneas urbem deſignat aratro,
Sortiturque domos: hoc Ilium, et haec loca Trojam
Eſſe jubet. gaudet regno Trojanus Aceſtes,
Indicitque forum, et patribus dat jura vocatis.
Tum vicina aſtris Erycino in vertice ſedes
Fundatur Veneri Idaliae, tumuloque ſacerdos
Ac lucus late ſacer additur Anchiſeo.
Jamque dies epulata novem gens omnis, et aris
Factus honos; placidi ſtraverunt aequora venti:
Creber et adſpirans rurſus vocat Auſter in altum.
Exoritur procurva ingens per litora fletus:
Conplexi inter ſe noctemque diemque morantur.
Ipſae jam matres, ipſi, quibus aſpera quondam
Viſa maris facies et non tolerabile nomen,
Ire volunt, omnemque fugae perferre laborem.
Quos bonus Aeneas dictis ſolatur amicis,
Et conſanguineo lacrimans commendat Aceſtae.

972. *Souls, that no hopes.*] It ought always to be remembered, that the particular deſign of the Æneid is to inſtruct princes how to found colonies. Now, one of the moſt prudent precautions in that matter is to leave behind all thoſe who are intimidated with the dangers of the expedition, and retain only thoſe who are thoroughly brave, and are fixed and hearty in the deſign. CATROU.

995. *Now all the wretches.*] What a juſt picture of human nature is here! All thoſe who were ſo fond of ſtaying in this new city but juſt before, when they came to part with their old friends and companions (which parting is movingly deſcribed) began to repent of their ſcheme, and long to accompany the reſt in their voyage.

His friends approve the hero's new deſigns,
And in the taſk the good Aceſtes joins.
To the new town the matrons they aſſign'd,
And leave the willing vulgar crowds behind;
Souls, that no hopes of future praiſe inflame,
Cold and inſenſible to glorious fame.
With ſpeed the half-burn'd veſſels they repair,
Provide new cordage, decks, and oars with care;
A ſlender band, but eager all for war.
The prince then drew a city on the plain;
Next he aſſign'd the dwellings to the train.
Now a new Ilion in Trinacria roſe,
And a new Simois and Scamander flows.
Well-pleas'd Aceſtes took the ſov'reign ſway;
Th' adopted ſubjects their new prince obey.
The king conven'd the peers around, and ſate
To frame new laws, and regulate the ſtate.
To Venus' name they bid a temple riſe
From Eryx' top, high tow'ring to the ſkies:
And next a prieſt and ample grove were made,
For ever ſacred to Anchiſes' ſhade.
Now nine whole days in ſolemn feaſts had paſt;
When gentle breezes ſmooth'd the floods at laſt:
The ſouthern winds invite their ſails and oars;
Then cries and ſhrieks reſound along the ſhores.
In long, long tenderneſs they ſpend the day,
In cloſe embraces waſte the night away.
Now all the wretches, e'en the female train
Who fear'd ſo late the dangers of the main,
And ſhrunk, the rolling ocean to ſurvey,
All wiſh to take the long laborious way.
The melting hero ſoothes their wild deſpair,
And weeps, and gives them to the monarch's care.

Tris Eryci vitulos, et Tempeſtatibus agnam
Caedere deinde jubet, ſolvique ex ordine funem.
Ipſe, caput tonſae foliis evinctus olivae,
Stans procul in prora pateram tenet, extaque ſalſos
Porricit in fluctus, ac vina liquentia fundit.
Proſequitur ſurgens a puppi ventus euntis.
Certatim ſocii feriunt mare, et aequora verrunt.
At Venus interea Neptunum exercita curis
Adloquitur, taliſque effundit pectore queſtus;
Junonis gravis ira neque exſaturabile pectus
Cogunt me, Neptune, preces deſcendere in omnis:
Quam nec longa dies, pietas nec mitigat ulla;
Nec Jovis imperio, fatiſve infracta quieſcit.
Non media de gente Phrygum exediſſe nefandis
Urbem odiis ſatis eſt, nec poenam traxe per omnem
Reliquias: Trojae cineres atque oſſa peremtae
Inſequitur. cauſſas tanti ſciat illa furoris.
Ipſe mihi nuper Libycis tu teſtis in undis,
Quam molem ſubito excierit. maria omnia caelo
Miſcuit, Aeoliis nequidquam freta procellis;
In regnis hoc auſa tuis.
Per ſcelus ecce etiam Trojanis matribus actis,
Exuſſit foede puppis; et claſſe ſubegit

1010. *Meantime the queen of love with cares.*] This complaint of Venus to Neptune, is very elegant and very artful; and what the god anſwers her, prepares the reader to expect their happy arrival in Italy; and ſerves to anſwer an objection that might be made, why Juno, who had excited ſo terrible a tempeſt in the firſt book, ſhould not endeavour to raiſe another; ſince ſhe now had no time to loſe, as the Trojans were very near the end of their long voyage. One ought to obſerve with what art the poet gives to both theſe gods, the terms and manner of ſpeaking that are moſt proper and ſuited to their characters. The ſpeech of Venus is full of ſweetneſs; and Neptune, in his anſwer, ſeems not to mention any thing but what belongs to his empire; one while calling Xanthus and Simois to witneſs, how much he had done for Troy; another while inſerting in his ſpeech, either the tempeſt which Juno excited, or the birth of Venus, who aroſe from the waves, or the inundation of the rivers of Troy. Thus ſhould the characters of all thoſe

Three heifers next to Eryx' name he pays,
A lamb to every ſtorm the hero ſlays,
Unmoors his fleet, and every ſail diſplays.
Crown'd with a graceful olive wreath he ſtands
High on the prow; a charger in his hands;
Hurls the fat entrails o'er the foamy brine,
And ſtains the ſilver waves with ſable wine.
Freſh riſe the proſp'rous gales; the ſailors ſweep,
And daſh with equal ſtrokes the roaring deep.
Mean time the queen of love with cares oppreſt,
The mighty father of the floods addreſt:
Imperious Juno's unrelenting hate
To the poor relics of the Trojan ſtate,
(Which no decrees of Jove or fate reſtrain,
Nor length of years, nor vows preferr'd in vain)
Compels a ſiſter goddeſs to repair
To thee, great Neptune, with a ſuppliant's prayer.
For rage like her's, 'twas little to deſtroy,
Fair Aſia's pride, th' imperial town of Troy!
'Twas not enough her wand'ring natives know
All forms and all varieties of woe!
But oh! her groundleſs vengeance would efface,
Ev'n the laſt relics of the periſh'd race!
Thou, thou canſt witneſs, ocean's mighty god!
With what dire ſtorms ſhe laſh'd the Libyan flood;
When, arm'd with all th' Æolian winds in vain,
Earth, air, and heav'n, ſhe mingled with the main,
And rais'd ſuch tumults in thy wat'ry reign.
Yet, ſtill more ſhameful!—now her arts inſpire
The Trojan dames to wrap the ſhips in fire;

thoſe who are introduced ſpeaking, be marked, in making them ſay what is proper and peculiar to them; and in making them appear full of thoſe things with which they ought to be more particularly touched and affected. SEGRAIS.

Virgil ſeems in this paſſage to have again copied from his favourite Apollonius, B. iv. Argon. where Juno ſupplicates Thetis to ſuccour the diſtreſſed Argonauts. Apollonius requires no other praiſe than that Virgil loved him.

Amiſſa ſocios ignota linquere terra.
Quod ſupereſt; oro, liceat dare tuta per undas
Vela tibi: liceat Laurentem adtingere Thybrim;
Si conceſſa peto, ſi dant ea moenia Parcae.
Tum Saturnius haec domitor maris edidit alti:
Fas omne eſt, Cytherea, meis te fidere regnis,
Unde genus ducis: merui quoque. ſaepe furores
Conpreſſi et rabiem tantam caelique mariſque.
Nec minor in terris (Xanthum Simoëntaque teſtor)
Aeneae mihi cura tui, cum Troïa Achilles
Exanimata ſequens inpingeret agmina muris,
Millia multa daret leto, gemerentque repleti
Amnes, nec reperire viam atque evolvere poſſet
In mare ſe Xanthus: Pelidae tunc ego forti
Congreſſum Aenean, nec dis nec viribus aequis,
Nube cava rapui: cuperem cum vertere ab imo
Structa meis manibus perjurae moenia Trojae.
Nunc quoque mens eadem perſtat mihi: pelle timorem.
Tutus, quos optas, portus accedet Averni.
Unus erit tantum, amiſſum quem gurgite quaeret;
Unum pro multis dabitur caput.
His ubi laeta deae permulſit pectora dictis;
Jungit equos auro genitor, ſpumantiaque addit
Frena feris, manibuſque omnis effundit habenas.
Caeruleo per ſumma levis volat aequora curru.

1057. *He ſhall plow.*] Venus in her ſpeech to Neptune, in favour of Æneas, begs that he may arrive ſafe from Sicily, to the channel of the Tiber:

——*Liceat Laurentum attingere Thybrim.* Æn. 5. 797.

Neptune, in his anſwer, ſays, that he ſhall get ſafe to the coaſt of Cumæ, which is not a ſatisfactory anſwer to the requeſt; and yet ſhe is fully ſatisfied with it. The Florentine manuſcript in this anſwer, inſtead of *accedet*, has *accedit*: as if he had ſaid, he is now going on in the coaſt of Cumæ, as ſafely as you could wiſh; and ſhall go on as ſafely all the reſt of his voyage. Nothing is more frequent in Virgil, than this way, of not mentioning expreſsly, what may be eaſily inferred. 'Tis ſo common in him, that I have always taken it to be the diſtinguiſhing difference between his and Homer's manner of writing.

SPENCE.

And urge my ſon, to leave his ſocial band
(His fleet half-ruin'd) in a foreign land.
But oh! I beg for thoſe, who yet remain,
A peaceful voyage to the Latian plain;
A ſuppliant goddeſs begs for nothing more
Than thoſe ſame realms the fates aſſign'd before!
'Tis yours, reply'd the monarch of the main,
Yours to command in this our wat'ry reign;
Since from the ſacred ocean firſt you came,
Since your deſerts our confidence may claim;
Oft for your ſon I bade the whirlwinds ceaſe;
I huſh'd the roarings of the floods to peace;
And Simois can atteſt and Xanthus' ſtream,
By land my guardian care was ſtill the ſame.
When fierce Achilles, furious to deſtroy,
Drove to their walls the trembling ſons of Troy;
Beneath his vengeful ſpear when thouſands bled,
When the choak'd rivers groan'd with loads of dead;
When Xanthus' flood incumber'd with the ſlain,
Scarce roll'd his ſtruggling billows to the main;
Your ſon oppos'd him, with unequal might
And far inferior gods, in ſingle fight:
Inſtant I ſnatch'd him from the dreadful fray,
And in a cloud convey'd the chief away.
Ev'n then I ſav'd the warrior, when with joy
I wiſh'd and wrought the fall of perjur'd Troy:
And ſtill will ſave him—he ſhall plow the ſea,
And to Avernus's port direct his way.
On the wild floods ſhall only one be loſt,
One ſingle wretch atone for all the hoſt!
Thus when the god had ſooth'd her anxious mind,
His finny courſers to the car he join'd:
Next to their fiery mouths the bits apply'd,
And, while the wheels along the level glide,
He throws up all the reins, and ſkims the floating tide.

Subſidunt undae, tumidumque ſub axe tonanti
Sternitur aequor aquis: fugiunt vaſto aethere nimbi.
Tum variae comitum facies; inmania cete,
Et ſenior Glauci chorus, Inouſque Palaemon,
Tritoneſque citi, Phorcique exercitus omnis.
Laeva tenent Thetis et Melite Panopeaque virgo,
Neſaee, Spioque, Thaliaque, Cymodoceque.
Hic patris Aeneae ſuſpenſam blanda viciſſim
Gaudia pertentant mentem: jubet ocius omnis
Adtolli malos, intendi brachia velis.
Una omnes fecere pedem; pariterque ſiniſtros,
Nunc dextros ſolvere ſinus: una ardua torquent
Cornua, detorquentque. ferunt ſua flamina claſſem.
Princeps ante omnis denſum Palinurus agebat
Agmen: ad hunc alii curſum contendere juſſi.
Jamque fere mediam caeli nox humida metam
Contigerat: placida laxabant membra quiete
Sub remis fuſi per dura ſedilia nautae.
Cum levis aetheriis delabſus Somnus ab aſtris
Aëra dimovit tenebroſum, et diſpulit umbras,
Te, Palinure, petens, tibi ſomnia triſtia portans
Inſonti; puppique deus conſedit in alta,
Phorbanti ſimilis; funditque has ore loquelas:

1066. *The flood ſubſides.*] Homer, it muſt be granted, hath greatly excelled Virgil, in the paſſage from which this is copied, Iliad 13 B. ver. 27. I cannot reſiſt the pleaſure of tranſcribing the verſes in their noble original:

——— εω δ' επεβησατο διφρου·
Βη δ' ελααν επι κυμαθ'· αταλλε δε κητε' υπ' αυτην
Παντοθεν εκ κευθμων, εδ' ηγνοιησεν ανακτα·
Γηθοσυνη δε θαλασσα διιστατο· τοι δ' επετοντο
Ριμφα μαλ', εδ' υπενερθε διαινετο χαλκεος αξων.

Longinus confeſſes himſelf wonderfully ſtruck with the vaſt grandeur and ſublimity of this paſſage; which, he ſays, had raiſed the admiration of all antiquity. Pope thinks Virgil comes ſhort of this original, and fancies Scaliger himſelf was ſenſible of this, by his paſſing in ſilence a paſſage, which lay ſo obvious to compariſon.

The flood ſubſides and ſpreads a glaſſy plain,
And the loud chariot thunders o'er the main;
The clouds before the mighty monarch fly
In heaps, and ſcatter thro' the boundleſs ſky:
A thouſand forms attend the glorious god,
Enormous whales, and monſters of the flood:
Here the long train of hoary Glaucus rides;
Here the ſwift Tritons ſhoot along the tides;
There rode Palæmon o'er the wat'ry plain,
With aged Phorcus, and his azure train;
And beauteous Thetis led the daughters of the main.
Æneas view'd the ſcene; and hence aroſe
A beam of joy to diſſipate his woes.
Inſtant he gives command to ſtretch the ſails,
To rear the maſt and catch the ſpringing gales.
Strait the glad train the ſpacious ſheet unbind,
And ſtretch the canvas to the driving wind.
Old Palinurus firſt the navy guides;
The reſt obedient follow thro' the tides.
Now half the night thro' heav'n had roll'd away,
The ſailors ſtretch'd along their benches lay,
When thro' the parting vapour ſwiftly flies
The god of ſlumbers from th' etherial ſkies.
To thee, poor Palinure, he came, and ſhed
A fatal ſleep on thy devoted head!
High on the ſtern his ſilent ſtand he took
In Phorbas' ſhape; and thus the phantom ſpoke:

1090. *A fatal ſleep.*] Virgil's account of the death of Palinurus, is in the ſtrong oriental taſte. In one place 'tis ſaid, that a god took away all his vigilance; tore off the rudder he ſhould have guided, and flung him over-board with it into the ſea: in another, that the god had nothing to do in it; but that it was wholly owing to himſelf. There are frequent inſtances of the very ſame orientaliſm in Homer, and in the ſacred writings. SPENCE.

Iaſide Palinure, ferunt ipſa aequora claſſem;
Aequatae ſpirant aurae: datur hora quieti:
Pone caput, feſſoſque oculos furare labori.
Ipſe ego pauliſper pro te tua munera inibo:
Quod vix adtollens Palinurus lumina fatur:
Mene ſalis placidi voltum fluctuſque quietos
Ignorare jubes? mene huic confidere monſtro?
Aenean credam, quid enim? fallacibus auſtris,
Et caeli toties deceptus fraude ſereni?
Talia dicta dabat, clavomque adfixus et haerens
Nuſquam amittebat, oculoſque ſub aſtra tenebat.
Ecce deus ramum Lethaeo rore madentem,
Vique ſoporatum Stygia ſuper utraque quaſſat
Tempora; cunctantique natantia lumina ſolvit.
Vix primos inopina quies laxaverat artus:
Et ſuper incumbens, cum puppis parte revolſa,
Cumque gubernaclo liquidas projecit in undas
Praecipitem, ac ſocios nequidquam ſaepe vocantem.
Ipſe volans tenuis ſe ſuſtulit ales ad auras.
Currit iter tutum non ſecius aequore claſſis,
Promiſſiſque patris Neptuni interrita fertur.
Jamque adeo ſcopulos Sirenum advecta ſubibat,

1121. *The ſiren's dangerous coaſt.*] About thirty miles from the ſhore, directly off Naples, and a ſtone-throw from the ſouth-ſide of the iſland Capreæ, ſtand the Sirenuſæ, or rocks of the ſirens. The common opinion about their inhabitants, and the moſt probable, is, that they were lewd women, who proſtituted themſelves to the ſailors, and by the allurements of a lazy voluptuous life, made them unmindful of their voyage, and careleſs of returning to their native country. But their ſtory, as it is told by Homer, lies ſo pat for a moral, that it is hard to believe it to be any thing elſe than pure fiction. Their charming aſpect at firſt ſight; their beautiful faces, and enſnaring voice, perfectly repreſent the fair appearance of an object of pleaſure; and their falſe deſtructive nature, their hidden deformities, and the way to ſhun and deſtroy them, agree ſo nicely with the methods preſcribed by the moraliſts, for avoiding a gilded ſnare, that

Behold, the fleet, my friend, ſecurely ſails,
Steer'd by the floods and wafted by the gales!
Now ſteal a moment's reſt; myſelf will guide
Awhile the veſſel o'er the floating tide.
To whom the careful Palinure replies,
While ſcarce he rais'd his heavy cloſing eyes:
Me would'ſt thou urge in ſleep to ſink away,
And fondly credit ſuch a flatt'ring ſea?
Too well, my friend, I know the treach'rous main!
Too well to tempt the monſter's ſmiles again!
Too oft deceiv'd by ſuch a calm before,
I truſt my maſter to the winds no more.
This ſaid, he graſp'd the helm, and fixt his eyes
On every guiding ſtar that gilds the ſkies.
Then o'er his temples ſhook the wrathful god
A branch, deep-drench'd in Lethe's ſilent flood.
The potent charm in dews of ſlumber ſteep,
And ſoon weigh down his ſwimming eyes to ſleep.
Scarce yet his languid limbs had ſunk away,
When o'er the wretch the god incumbent lay,
And, with a ſhatter'd fragment of the ſhip,
Bore down the helm and pilot to the deep;
Headlong he tumbles in the flaſhing main,
And calls for ſuccour to his friends in vain.
Swift from the ſtern the airy phantom flies,
And with ſpread pinions mounts the golden ſkies;
Yet ſmooth along the flood the navy rode,
Safe in the promiſe of the watry god.
Now they approach'd the ſiren's dangerous coaſt,
Once rough, and infamous for veſſels loſt:

that it would almoſt be pity to ſpoil the allegory. Nor is there any neceſſity we ſhould. The Phenician accounts of theſe enchanting creatures; their telling how raviſhingly they ſung, and how many crews had been loſt thro' their means, was ground ſufficient for the poet: They both gave him a foundation

Difficilis quondam, multorumque oſſibus albos.
Tum rauca aſſiduo longe ſale ſaxa ſonabant:
Cum pater amiſſo fluitantem errare magiſtro
Senſit, et ipſe ratem nocturnis rexit in undis
Multa gemens, caſuque animum concuſſus amici.
O nimium cælo et pelago confiſe ſereno,
Nudus in ignota, Palinure, jacebis arena.

tion for his tale, and ſcope to work it up in the ſymbolical Ægyptian manner, until it loſt its ſpecialities; and, from a private ſtory, became capable of a general application. Enquiry into the life and writings of Homer, Sect. 11. p. 259.

Huge heaps of bones ſtill whiten all the ſhore;
And, daſh'd from rock to rock, the billows roar.
The watchful prince th' endanger'd galley found,
Without a pilot ſtrike on ſhoaly ground;
Himſelf then took the taſk, by night to guide
The wand'ring veſſel o'er the rolling tide:
O dear lamented friend! (the hero cries,)
For faith repos'd on flattering ſeas and ſkies,
Caſt on a foreign ſhore thy naked body lies!

THE END OF THE FIFTH BOOK.

EXCVRSVS. V.

V, 545 ſqq. EX laboratiſſimis poëtae locis eſſe arbitror locum hunc de Ludo Troiae, quo Romanis ſuis inprimis probare debuit hunc librum, cum ludicrum hoc per nobiles pueros (εὐπατρίδας) celebrari ſolitum ſummo haberetur honore, ſaepiuſque ab Auguſto eſſet exhibitum. cf. Suet. Aug. 43. Dio XLVIII, 20. XLIX, 43. et VV. DD. ad illa aliaque loca. Ductum vtique illud ab antiqua ſaltatione armata, cuius originem ex Creta petere ſolent ſcriptores; etſi illa omnino priſcae hominum vitae in Graecia communis fuiſſe videtur. Quod ſi a Troianis temporibus ductum illud eſt, debuit profecto ab initio curule eſſe. Equis enim aliter illa aetate vti neſciuerunt, vt ſatis ex Homero liquet. Debuit etiam ex eius temporis more cum auriga inſiſtere currui παραβάτης, vt per totum Homerum fieri ſolet; vnde hoc aurigandi genus Τρωϊκὴν διφρείαν adpellaſſe putandus Xenophon Cyrop. VI. p. 322 ed. Lond. Vt autem poëtae in inueniendo artificium recte teneas, monendum eſt, Virgilium non attigiſſe decurſum armatorum circa tumulum, quem antiquus funeris celebrandi mos et Homeri exemplum, Odyſſ. ω, 68 ſqq. cf. Il, ψ, 13 ſqq. poſtulabat. cf. inf. XI, 188 ſq. Stat. VI. Theb. 213. ſqq. (adde, quae Vignolius ad Columnam Antonini Pii diſputauit c. 9. ſuper anaglypho ſtylobatae, quo militaris decurſatio equeſtris exhibita, cuius partem in Edit. Iuſtic. lib. III Aen. tranſlatam video; ad quod v. Sax. V. Cl.) Hunc itaque ſollerti animo melius ad nouum et intactum ab aliis poëtis ludi genus tranſtulit.

ARGUMENT.

The Sibyl foretells Æneas the adventures he ſhould meet with in Italy. She attends him to hell, deſcribing to him the various ſcenes of that place, and conducting him to his father Anchiſes, who inſtructs him in thoſe ſublime myſteries of the ſoul of the world, and the tranſmigration; and ſhews him that glorious race of heroes, which was to deſcend from him and his poſterity.

P. VIRGILII MARONIS

AENEIDOS

LIBER VI.

SIC fatur lacrimans, classique inmittit habenas,
Et tandem Euboïcis Cumarum adlabitur oris.
Obvertunt pelago proras: tum dente tenaci
Ancora fundabat navis, et litora curvae
Praetexunt puppes. juvenum manus emicat ardens
Litus in Hesperium: quaerit pars semina flammae
Abstrusa in venis silicis: pars densa ferarum
Tecta rapit silvas, inventaque flumina monstrat.
At pius Aeneas arces, quibus altus Apollo
Praesidet, horrendaeque procul secreta Sibyllae,
Antrum inmane, petit: magnam quoi mentem animumque
Delius inspirat vates, aperitque futura.
Jam subeunt Triviae lucos, atque aurea tecta.
Daedalus (ut fama est) fugiens Minoïa regna,

* This book is a very valuable monument of learning, even exclusive of the sublime poetry it contains. In it we have a large and accurate account of the ancient theology and mythology, their notions of a future state of rewards and punishments, of the immortality of the soul, and its transmigrations, of the doctrine of the *anima mundi*, or soul of the universe; and several other curious and important points relating to the religion of the ancients. Add to this, that we are here likewise entertained with

VIRGIL's ÆNEID.

THE

SIXTH BOOK*.

THUS while he wept; with flying ſails and oars
The navy reach'd the fair Cumæan ſhores.
The circling anchors here the fleet detain,
All rang'd beſide the margin of the main.
With eager tranſport fir'd, the Trojan band
Leap from the ſhips to gain th' Heſperian land.
Some ſtrike from flints the ſparkling ſeeds of flame,
Some ſtorm the coverts of the ſavage game;
To feed the fires, unroot the ſtanding woods,
And ſhew with joy the new-diſcover'd floods.
To Phœbus' fane the hero paſt along,
And thoſe dark caverns where the Sibyl ſung.
There, as the god enlarg'd her ſoul, ſhe ſate,
And open'd all the deep decrees of fate:
The train with reverence enter, and behold
Chaſte Trivia's grove, and temple roof'd with gold;
A ſtructure rais'd by Dædalus, ('tis ſaid)
When from the Cretan king's revenge he fled,

* with an elegantly ſuccinct hiſtory of the chief Roman worthies, who paſs in review before us, whoſe characters are diſtinctly and ſtrongly marked, and their moſt illuſtrious actions ſpecified.

Praepetibus pennis ausus se credere caelo,
Insuetum per iter gelidas enavit ad Arctos,
Chalcidicamque levis tandem superadstitit arcem.
Redditus his primum terris, tibi, Phoebe, sacravit
Remigium alarum, posuitque inmania templa.
In foribus letum Androgeo: tum pendere poenas
Cecropidae jussi (miserum) septena quot annis
Corpora gnatorum; ductis stat sortibus urna:
Contra elata mari respondet Gnosia tellus:
Hic crudelis amor tauri, suppostaque furto
Pasiphaë, mixtumque genus, prolesque biformis
Minotaurus inest, veneris monumenta nefandae:
Hic labor ille domûs, et inextricabilis error.
Magnum reginae sed enim miseratus amorem
Daedalus, ipse dolos tecti ambagesque resolvit,
Caeca regens filo vestigia. tu quoque magnam
Partem opere in tanto, sineret dolor, Icare, haberes.
Bis conatus erat casus effingere in auro:
Bis patriae cecidere manus. quin protenus omnia
Perlegerent oculis, ni jam praemissus Achates
Adforet, atque una Phoebi Triviaeque sacerdos
Deiphobe Glauci, fatur quae talia regi:
Non hoc ista sibi tempus spectacula poscit.
Nunc grege de intacto septem mactare juvencos
Praestiterit, totidem lectas de more bidentis.
Talibus adfata Aenean (nec sacra morantur
Jussa viri) Teucros vocat alta in templa sacerdos.

26. *The matchless artist.*] The sculpture on the front of this temple, is beautifully imagined. That circumstance of the father's endeavouring to carve the death of his son in the piece, and his hands shaking and failing him for grief, and his being unable to finish the figure of Icarus, is tender, and in the true manner of a writer fond of introducing pathetic strokes at every opportunity.

50. *Hence.*] The shortness, abruptness, and authoritative air of this speech, are much in character.

On wings to Northern climes he dar'd to ſoar,
Through airy ways unknown to man before;
Full many a length of ſky and ocean paſt,
On Cuma's ſacred tow'rs he ſtoop'd at laſt.
Then hung to Phœbus in the ſtrange abode,
The wings that ſteer'd him thro' the liquid road,
And rais'd the pompous pile in honour of the god.
The matchleſs artiſt, on the lofty gate,
Engrav'd Androgeos' memorable fate:
And here by lot ſad Athens yearly paid
Sev'n hapleſs youths, to ſoothe his angry ſhade.
Here ſtood the fatal urn; and there with pride
Fair Crete roſe tow'ring on the ſilver tide.
There too the father of the herds was ſeen,
Who quench'd the paſſion of the luſtful queen;
Their birth, a man below, a beaſt above,
The mingled offspring of prepoſt'rous love!
There ſtood the winding pile, whoſe mazes run
Round within round, and end where they begun.
But when the pitying Dædalus ſurvey'd
The hopeleſs paſſion of the * royal maid,
He led her Theſeus through the puzzling ways,
Safe with a clue, and open'd every maze.
Thou too, poor Icarus! hadſt borne a part,
Had grief not check'd thy parent in his art!
He thrice eſſay'd the mournful taſk in vain;
Thrice ſhook his hand, and drop'd the taſk again.
Thus had they gaz'd o'er all the coſtly frame,
When lo! Achates from the temple came;
With him Deiphobe of Phœbus' fane
The ſacred prieſteſs—who at once began:——
Hence—gaze no more; ſev'n choſen ſheep with ſpeed
Sev'n ſteers, unconſcious of the yoke, muſt bleed.
She ſpoke; the crowds obey; and to the fane
Sublime, ſhe calls the wand'ring Trojan train.

* Ariadne.

Excisum Euboïcae latus ingens rupis in antrum :
Quo lati ducunt aditus centum, ostia centum :
Unde ruunt totidem voces, responsa Sibyllae.
Ventum erat ad limen, cum virgo, Poscere fata
Tempus, ait. deus ecce, deus. cui talia fanti
Ante fores subito non voltus, non color unus,
Non comtae mansere comae ; sed pectus anhelum,
Et rabie fera corda tument : majorque videri,
Nec mortale sonans, adflata est numine quando
Jam propiore dei. Cessas in vota precesque,
Tros, ait, Aenea? cessas? neque enim ante dehiscent
Adtonitae magna ora domus. ac talia fata
Conticuit. gelidus Teucris per dura cucurrit
Ossa tremor, funditque preces rex pectore ab imo :
Phoebe, gravis Trojae semper miserate labores,
Dardana qui Paridis direxti tela manusque
Corpus in Aeacidae ; magnas obeuntia terras
Tot maria intravi duce te, penitusque repostas
Massylûm gentis, praetentaque Syrtibus arva.

54. *Scoop'd thro' the rock.*] Ovid's description of the cave of sleep, Met. 11. 592. is much more like what they call the Sibyl's grot at present, than this Opening described by Virgil.
SPENCE.

59. *I feel the god, the rushing god! she cries.*] This whole description is conceived and painted with the greatest warmth of imagination ; it is one of the finest pieces of poetic enthusiasm in the world.—Lord Roscommon breaks out into the following rapture concerning this passage :

> Have you been led thro' the Cumean cave,
> And heard th' impatient maid divinely rave?
> I hear her now! I see her rowling eyes!
> And panting, lo! the god, the god, she cries—

I cannot help being surprized, with Trapp, that Lauderdale and Dryden, in their translations, should both omit the repetition of the word *deus :* than which nothing can be more striking and emphatical.

This circumstance of the priestess' spreading to the sight, and growing larger and larger, as the inspiration came upon her, is most nobly imagined, and prodigiously affecting. Mr. Spence observes, that such kind of growing figures are very uncommon in the poets. " There are but three of them, says he, that I can

How incomparably superior is the sober account of the day of Pentecost

Scoop'd thro' the rock, in mighty depth diſplay'd,
Lies the dark cavern of the Sibyl maid;
Thro' all the hundred portals ruſh abroad
Her ſacred voice, and anſwers of the god.
Scarce at the cell arriv'd—invoke the ſkies,
I feel the god, the ruſhing god! ſhe cries.
While yet ſhe ſpoke, enlarg'd her features grew,
Her colour chang'd, her locks diſhevel'd flew.
The heav'nly tumult reigns in every part,
Pants in her breaſt, and ſwells her riſing heart:
Still ſpreading to the ſight, the prieſteſs glow'd,
And heav'd impatient of th' incumbent god.
Then to her inmoſt ſoul by Phœbus fir'd,
In more than human ſounds ſhe ſpoke inſpir'd:
Still, doſt thou ſtill delay? thy voice employ
In ardent vows, illuſtrious prince of Troy!
Thy pray'rs, thy urgent pray'rs muſt wide diſplay
Theſe aweful portals to the light of day.
She ſaid; the Trojans ſhook with holy fear,
And thus the ſuppliant prince preferr'd his pray'r:
Hear, Phœbus, gracious God! whoſe aid divine
So oft has ſav'd the wretched Trojan line,
And wing'd the ſhaft from Paris' Phrygian bow,
The ſhaft that laid the great Achilles low.
Led by thy guardian care, ſecure I paſt
Thro' many a realm, and rang'd the watry waſte;
Trod the wild regions where the Syrtes lie,
And lands that ſtretch beneath a different ſky.

can recollect at preſent; thoſe are all deſcribed by Virgil; and are, perhaps, ſome of the ſtrongeſt inſtances of that poet's imagination, of any thing in all his works. One of them is in his deſcription of Fame, B. iv.; and the other two relate both to furies. In his deſcription of Fame, he ſpeaks of that goddeſs as appearing ſmall to you at firſt; but as growing upon you continually, till her head reaches the clouds. He repreſents Tiſiphone, Geor. 3. much in the ſame manner; terrible indeed, when ſhe firſt appears on the earth; but growing every day larger, and more and more terrible: This is when he introduces this

Dardanidae venient; mitte hanc de pectore curam:
Sed non et veniſſe volent. bella, horrida bella,
Et Thybrim multo ſpumantem ſanguine cerno.
Non Simoïs tibi, nec Xanthus, nec Dorica caſtra
Defuerint. alius Latio jam partus Achilles,
Natus et ipſe dea. nec Teucris addita Juno
Uſquam aberit: cum tu ſupplex in rebus egenis
Quas gentes Italûm, aut quas non oraveris urbis!
Cauſſa mali tanti conjux, iterum hoſpita Teucris;
Externique iterum thalami.
Tu ne cede malis; ſed contra audentior ito,
Quam tua te fortuna ſinet. via prima ſalutis,
Quod minime reris, Graia pandetur ab urbe.
Talibus ex adyto dictis Cumaea Sibylla
Horrendas canit ambages, antroque remugit,
Obſcuris vera involvens. ea frena furenti

138. *Thus ſpoke the Sibyl.*] In Virgil's account of Æneas's preparation (Æn. 6. 9 to 263.) for his deſcent into hell, moſt people are apt to confound the prieſteſs of the ſibyl, and the ſibyl herſelf together.—The prieſteſs's name is Deiphobe, the daughter of Glaucus; which was not the name of any one of the ſibyls.—The ſibyl was herſelf a goddeſs, and as ſuch required an introductreſs to her: and Scipio, in *Silius Italicus*, Lib. 13. has the prieſteſs Autonoë, to conduct him to this very ſibyl.—Virgil calls Deiphobe, generally by the name of Sacerdos: and the ſibyl, Virgo, Vates, and Dea: Silvius calls Autonoë only Vates; and the ſibyl, *Vates, major Vates, magna ſacerdos, veri facunda ſacerdos, docta comes Triviæ, Phœbei pectoris umbra fatidica, Cymea, Virgo, Sibylla,* and *Umbra Sibyllae.*—The prieſteſs comes to conduct Æneas to the temple where the ſibyl was, Æn. 6. ver. 35; and 'tis ſhe that ſpeaks to ver. 55: 'Tis the ſibyl herſelf that ſpeaks afterwards, from ver. 82. to 155. The prieſteſs appears again, ver. 244. and is ſucceeded again by the ſibyl, from ver. 258. to the end.

The whole courſe of the thing is thus: Æneas (ver. 2.) puts in with his fleet near cape Miſeno. He ſets out from thence for Cumæ; and ſtops (ver. 13.) in the portico of Apollo's temple there, while Achates goes for the prieſteſs. She (ver. 35.) comes, and (ver. 41.) introduces him into the temple; where he makes his Prayer, (ver. 56.) and has his anſwers (ver. 83. and 125.) from the ſibyl herſelf: who orders him to ſearch for the golden bough; and to bury the perſon who lies dead (ver. 162.) in his fleet. He returns, and finds that perſon to be Miſenus.

Æneas

Diſmiſs thy doubts; to Latium's deſtin'd plain
Troy's ſons ſhall come, but wiſh to fly again.
Wars, horrid wars I ſee on Tyber's ſhore;
And all his waves run thick with human gore!
Scamander ſhalt thou find, and Simois there,
And Greece ſhall arm a ſecond hoſt for war.
A new Achilles riſes to the fight;
Him too a pregnant goddeſs brings to light:
And heav'n's great queen, with unrelenting hate,
Still, as of old, purſues the Dardan ſtate.
Once more the woes of Troy derive their cauſe
From a new breach of hoſpitable laws;
And ſhe muſt bleed again as late ſhe bled,
For a rap'd princeſs and a foreign bed.
How ſhalt thou rove, new ſuccours to implore,
From every court along the Latian ſhore!
But thou, more bold, the more thy fates oppoſe,
Advance, great prince, ſuperior to thy woes:
Thy firſt fair hopes of ſafety and ſucceſs,
Beyond thy fondeſt wiſh, ſhall riſe from Greece.
Thus ſpoke the Sibyl from her dark abode
The dread myſterious anſwers of the god;
The wond'rous truths involv'd in riddles, gave,
And, furious, bellow'd round the gloomy cave.

Æneas himſelf aſſiſts (ver. 183.) in getting the wood for Miſenus's funeral pile; which at the ſame time occaſions his finding (ver. 187.) the golden bough. He carries it (ver. 211.) to the ſibyl's; and returns (ver. 232.) to pay his laſt rites to Miſenus.

Æneas goes to the lake of Avernus, (ver. 236.) between his fleet and the city of Cumæ; and is met there (ver. 244.) by the prieſteſs. They perform (ver. 250.) the ſacrifice. The ſibyl (ver. 258.) comes, and (ver. 262.) leads the way to hell.

Virgil does not ſay that Æneas arrived at Cumæ, but on the Cumæan ſhore. Now a great part of the coaſt about that city, (and particularly what we now call the coaſt of Baiæ) was then called the Cumæan ſhore. Ovid calls it ſo (Met. 14. 105.) in ſpeaking of this very point; and ſays, that Æneas's fleet left Naples to the right; and ſteered on towards cape Miſeno, on their

Concutit, et ſtimulos ſub pectore vertit Apollo.
Ut primum ceſſit furor, et rabida ora quierunt;
Incipit Aeneas heros: Non ulla laborum,
O virgo, nova mî facies inopinave ſurgit.
Omnia praecepi, atque animo mecum ante peregi.
Unum oro: quando hic inferni janua regis
Dicitur, et tenebroſa palus Acheronte refuſo:
Ire ad conſpectum cari genitoris et ora
Contingat: doceas iter, et ſacra oſtia pandas.
Illum ego per flammas et mille ſequentia tela
Eripui his humeris, medioque ex hoſte recepi:
Ille meum comitatus iter, maria omnia mecum,
Atque omnis pelagique minas caelique ferebat
Invalidus, vires ultra ſortemque ſenectae.
Quin, ut te ſupplex peterem, et tua limina adirem,
Idem orans mandata dabat. gnatique patriſque,
Alma, precor, miſerere. potes namque omnia: nec te
Nequidquam lucis Hecate praefecit Avernis,
Si potuit manis arceſſere conjugis Orpheus,
Threïcia fretus cithara fidibuſque canoris:
Si fratrem Pollux alterna morte redemit,
Itque reditque viam toties. quid Theſea, magnum
Quid memorem Alciden? et mî genus ab Jove ſummo.

their left hand. That they anchored under the promontory of Miſeno, appears too from Æneas's returning to bury Miſenus; whoſe dead body (as the ſibyl ſaid) polluted his fleet. He buried it in that hill; and fixed his trumpet (ver. 235.) and an oar upon it; which remained there to Virgil's days, and for ſome time after: for Statius mentions it more than once,—*Litus remoque notatus Collis*, Lib. 5. Sylv. 3. 168. — *Iliatoque jugum memorabile more.* Ibid. 8. 3.

The ſibyl's grot, as 'tis called, by which Virgil makes Æneas deſcend into hell, has one opening by the lake Avernus, and had another at Cumæ: and there was a paſſage went all under the hill, from one to the other. Virgil makes Æneas go quite through it, by his perpetual way of inferring things, rather than ſaying them directly; and then return (ver. 900.) the neareſt way to his fleet, and ſet ſail for Cajeta. Ovid ſays expreſly (Met. 14, 157.) that he came out at Cumæ.

HOLDSWORTH, and SPENCE.

Apollo ſhook his rod; poſſeſt her whole,
Pour'd in his fires, and rein'd her raging ſoul.
At length the fierce etherial tranſports ceaſe,
And all the heavenly fury ſunk in peace.
When thus the chief—O ſacred dame! I know
Too well already my predeſtin'd woe;
But grant my pray'r!—Since here, as fame relates,
Lies the dread road to Pluto's gloomy gates;
Where baleful Acheron ſpreads, far and wide,
His livid, melancholy, murmuring tide;
Unfold theſe portals, and thy ſuppliant lead
Down to the dark dominions of the dead:
Give me to view my father's reverend face,
And ruſh with tranſport to his dear embrace!
Him through embattled armies I convey'd,
While javelins hiſs'd, and flames around me play'd.
He ſhar'd my toils, determin'd to defy
The ſtorms of every ſea and every ſky;
In hardſhips, cares and dangers to engage;
Nor ſpar'd his ſtooping venerable age.
Yet more—he bade me to thy cell repair,
And ſeek thy potent aid with ſuppliant pray'r:
Oh! hear our joint requeſt, our juſt deſire;
And guide the ſon, in pity to the ſire.
Your's is the pow'r, for Hecaté beſtow'd
On you the rule of this infernal wood.
If Orpheus by his lyre's enchanting ſtrain
Could call his conſort from the ſhades again;
If Pollux dy'd alternate, to convey
His ranſom'd brother to the realms of day,
And trod ſo oft the ſame infernal way?
Why ſhould I Theſeus, why Alcides name,
Each hero ſprung but from a mortal dame?
To hell thoſe chiefs deſcended from above:
I claim a juſter right; for I can prove
My birth from Venus; my deſcent from Jove.

Talibus orabat dictis, arasque tenebat.
Cum sic orsa loqui vates: Sate sanguine divôm,
Tros Anchisiada, facilis descensus Averno.
Noctes atque dies patet atri janua Ditis:
Sed revocare gradum, superasque evadere ad auras,
Hoc opus, hic labor est. pauci, quos aequus amavit
Juppiter, aut ardens evexit ad aethera virtus,
Dis geniti potuere. tenent media omnia silvae,
Cocytosque sinu labens circumvenit atro.
Quod si tantus amor menti, si tanta cupido est,
Bis Stygios innare lacus, bis nigra videre
Tartara; et insano juvat indulgere labori;
Accipe, quae peragenda prius. latet arbore opaca
Aureus et foliis et lento vimine ramus,
Junoni infernae dictus sacer. hunc tegit omnis
Lucus, et obscuris claudunt convallibus umbrae.
Sed non ante datur telluris operta subire,
Auricomos quam qui decerpserit arbore foetus.
Hoc sibi pulchra suum ferri Proserpina munus
Instituit. primo avolso non deficit alter
Aureus; et simili frondescit virga metallo.
Ergo alte vestiga oculis, et rite repertum
Carpe manu. namque ipse volens facilisque sequetur,
Si te fata vocant: aliter, non viribus ullis
Vincere, nec duro poteris convellere ferro.

Then to the Trojan hero, as he pray'd
And graſp'd the altars, ſpoke the ſacred maid:
O glorious prince! of brave Anchiſes' line,
Great, godlike hero, ſprung from ſeed divine!
Smooth lies the road to Pluto's gloomy ſhade;
And hell's black gates for ever ſtand diſplay'd:
But 'tis a long unconquerable pain,
To climb to theſe etherial realms again.
The choice ſelected few, whom fav'ring Jove,
Or their own virtue rais'd to heav'n above,
From theſe dark realms emerg'd again to day;
The mighty ſons of gods! and only they!
The frightful entrance lies perplex'd with woods,
Inclos'd with ſad Cocytus' ſullen floods.
But ſince you long to paſs the realms beneath,
The dreadful realms of darkneſs and of death,
Twice the dire Stygian ſtream to meaſure o'er,
And twice the black Tartarean gulf explore:
Firſt, take my counſel, then ſecurely go.
A mighty tree, that bears a golden bough,
Grows in a vale, ſurrounded with a grove,
And ſacred to the queen of Stygian Jove.
Her nether world no mortals can behold,
Till from the bole they ſtrip the blooming gold.
The mighty queen requires this gift alone,
And claims the ſhining wonder for her own.
One pluck'd away, a ſecond branch you ſee
Shoot forth in gold, and glitter through the tree.
Go then; with care erect thy ſearching eyes,
And in proud triumph ſeize the glorious prize.
Thy purpos'd journey if the fates allow,
Free to thy touch ſhall bend the coſtly bough:
If not; the tree will mortal ſtrength diſdain;
And ſteel ſhall hew the glitt'ring branch in vain.

Praeterea jacet exanimum tibi corpus amici,
(Heu neſcis) totamque inceſtat funere claſſem;
Dum conſulta petis, noſtroque in limine pendes.
Sedibus hunc refer ante ſuis, et conde ſepulcro.
Duc nigras pecudes: ea prima piacula ſunto.
Sic demum lucos Stygios, regna invia vivis,
Aſpicies. dixit, preſſoque obmutuit ore.
Aeneas maeſto defixus lumina voltu
Ingreditur, linquens antrum; caecoſque volutat
Eventus animo ſecum. cui fidus Achates
It comes, et paribus figit veſtigia curis.
Multa inter ſeſe vario ſermone ſerebant:
Quem ſocium exanimem vates, quod corpus humandum
Diceret. atque illi Miſenum in litore ſicco,
Ut venere, vident indigna morte peremtum;
Miſenum Aeoliden: quo non praeſtantior alter
Aere ciere viros, martemque accendere cantu.
Hectoris hic magni fuerat comes, Hectora circum
Et lituo pugnas inſignis obibat et haſta.
Poſtquam illum victor vita ſpoliavit Achilles,
Dardanio Aeneae ſeſe fortiſſimus heros
Addiderat ſocium, non inferiora ſecutus.
Sed tum, forte cava dum perſonat aequora concha,
Demens et cantu vocat in certamina divos,
Aemulus exceptum Triton (ſi credere dignum eſt)
Inter ſaxa virum ſpumoſa inmerſerat unda.
Ergo omnes magno circum clamore fremebant;
Praecipue pius Aeneas. tum juſſa Sibyllae

222. *Returns.*] Perhaps there is no other inſtance in the claſſics, of the word *ingreditur*, in the original, ſignifying to *leave*: and for *progreditur*, there is no authority.

235. *Blew the flames of war.*] There is an old tradition, that Eros, Virgil's ſecretary, uſed to ſay, that as he was reading the following hemiſtich to his maſter,

Ære ciere viros,——

the poet inſtantly added in a kind of enthuſiaſm,

——*Martemque accendere cantu.*

Beſides, while here my counſel you implore,
Your breathleſs friend, unburied on the ſhore,
(Ah! hapleſs warrior! in thy abſence loſt)
The camp unhallows, and pollutes the hoſt.
Firſt let his cold remains in earth be laid,
And decent in the grave diſpoſe the dead.
The due luſtration next perform, and bring
The ſable victims for the Stygian king.
Then to the realms of hell ſhalt thou repair,
Untrod by thoſe who breathe the vital air.
She ceas'd; the mournful prince returns with ſighs:
On earth the drooping hero fix'd his eyes.
Deep in his melancholy thoughts he weigh'd
The dire event, and all the Sibyl ſaid;
While at his ſide the good Achates ſhares
The warrior's anguiſh, and divides his cares.
Oft they divin'd in vain, what hapleſs friend
Dead and expos'd, her dubious words intend,
But when arriv'd, amid the crowded ſtrand
They ſaw Miſenus ſtretch'd along the ſand;
The great Miſenus, of celeſtial kind;
Sprung from the mighty monarch of the wind;
Whoſe trump, with noble clangors, fir'd from far
Th' embattled hoſts, and blew the flames of war.
By Hector's ſide with unreſiſted might
His javelin rag'd; his trumpet rouz'd the fight.
But when that hero on the Phrygian plain
By ſtern Pelides' thund'ring arm was ſlain,
He follow'd next Æneas' conqu'ring ſword,
As brave a warrior as his former lord.
But while the daring mortal o'er the flood
Rais'd his high notes, and challeng'd every god,
With envy Triton hear'd the noble ſtrain,
And whelm'd the bold muſician in the main.
Around the body ſtood the mournful hoſt,
But his great maſter wept, and ſuffer'd moſt.

(Haud mora) feſtinant flentes, aramque ſepulcri
Congerere arboribus, caeloque educere certant.
Itur in antiquam ſilvam, ſtabula alta ferarum:
Procumbunt piceae: ſonat icta ſecuribus ilex:
Fraxineaeque trabes, cuneis et fiſſile robur
Scinditur: advolvont ingentis montibus ornos.
Necnon Aeneas opera inter talia primus
Hortatur ſocios, paribuſque accingitur armis.
Atque haec ipſe ſuo triſti cum corde volutat,
Adſpectans ſilvam inmenſam, et ſic forte precatur:
Si nunc ſe nobis ille aureus arbore ramus
Oſtendat nemore in tanto: quando omnia vere
Heu nimium de te vates, Miſene, locuta eſt.
Vix ea fatus erat, geminae cum forte columbae
Ipſa ſub ora viri caelo venere volantes,
Et viridi ſedere ſolo. tum maximus heros
Maternas adgnoſcit avis, laetuſque precatur:
Eſte duces ô, ſi qua via eſt, curſumque per auras
Dirigite in lucos, ubi pinguem dives opacat
Ramus humum. tuque ô dubiis ne defice rebus,
Diva parens. ſic effatus veſtigia preſſit;
Obſervans quae ſigna ferant, quo tendere pergant.
Paſcentes illae tantum prodire volando,
Quantum acie poſſent oculi ſervare ſequentum.

256. *The tall aſh.*] The difference between the genius of Virgil and Statius is very viſible on this occaſion. The latter of whom minutely, and at length, deſcribes the different ſorts of trees that were cut down to make the funeral pile for Archemorus. While Virgil obſerves his uſual and pregnant brevity, knowing he had not leiſure to dwell on this ſubject, merely for the ſake of a florid deſcription. 'Tis obſervable, that Taſſo has imitated Statius in this very particular, as much ſuited to his wild imagination.

266. *While yet.*] *Dignus tali vindice nodus*, ſays Heyne.

The ſorrowing troops the Sibyl's words obey,
And to the lofty foreſt bend their way,
To bid the proud funereal pyre ariſe,
And build the ſolemn ſtructure to the ſkies.
Then fled the ſavage from his dark abode;
The well-ply'd axes echo thro' the wood.
The piercing wedges cleave the crackling oak;
Loud groan the trees and ſink at every ſtroke.
The tall aſh tumbles from the mountain's crown;
Th' aërial elms come craſhing headlong down.
Firſt of the train, the prince, with thund'ring ſound,
Whirl'd his huge ax, and ſpread the ruin round.
Then as the mighty foreſt he ſurvey'd,
O'erwhelm'd with care the thoughtful hero pray'd:
Oh! in this ample grove could I behold
The tree that blooms with vegetable gold!
Since truth inſpir'd each word the Sibyl ſaid;
Too truly ſhe pronounc'd Miſenus dead!
While yet he ſpoke, two doves before him flew:
His mother's birds the chief with tranſport knew;
Then, as they ſettled on the verdant plain,
The joyful hero pray'd, nor pray'd in vain:
Be you my guides thro' airy tracks above,
And lead my footſteps to the fatal grove;
Point out the road (if any can be found,)
Where the rich bough o'erſpreads the ſacred ground,
With chequer'd darkneſs pierc'd by golden rays,
And darts at once a ſhadow and a blaze:
Thou too, O goddeſs mother! lead me on,
Unfold theſe wonders, and relieve thy ſon.
This ſaid, he ſtop'd; but ſtill his eager ſight
Watch'd every motion, and obſerv'd their flight.
By turns they feed, by turns they gently fly;
Th' advancing chief ſtill follows with his eye.

Inde, ubi venere ad fauces grave olentis Averni,
Tollunt ſe celeres; liquidumque per aëra labſae
Sedibus optatis gemina ſuper arbore ſidunt:
Diſcolor unde auri per ramos aura refulſit.
Quale ſolet ſilvis brumali frigore viſcum
Fronde virere nova, quod non ſua ſeminat arbos,
Et croceo foetu teretis circumdare truncos.
Talis erat ſpecies auri frondentis opaca
Ilice: ſic leni crepitabat bractea vento.
Corripit Aeneas extemplo, aviduſque refringit
Cunctantem, et vatis portat ſub tecta Sibyllae.
Nec minus interea Miſenum in litore Teucri
Flebant, et cineri ingrato ſuprema ferebant.
Principio pinguem taedis et robore ſecto
Ingentem ſtruxere pyram: cui frondibus atris
Intexunt latera, et feralis ante cupreſſos
Conſtituunt, decorantque ſuper fulgentibus armis,
Pars calidos latices et ahena undantia flammis
Expediunt, corpuſque lavant frigentis et unguunt.
Fit gemitus. tum membra toro defleta reponunt,
Purpureaſque ſuper veſtis, velamina nota,
Conjiciunt. pars ingenti ſubiere feretro
Triſte miniſterium, et ſubjectam more parentum
Averſi tenuere facem. congeſta cremantur
Turea dona, dapes, fuſo crateres olivo.
Poſtquam conlabſi cineres, et flamma quievit;
Reliquias vino et bibulam lavere favillam;

293. *A yellow offspring.*] This was the miſleto; which production from very early ages was in many countries regarded with high religious veneration; particularly in our own country by our famous anceſtors, of whom we may ſo juſtly boaſt, the Druids.

313. *With looks averted.*] It was the cuſtom at the Roman funerals, for the parents, or neareſt relations of the dead, to ſet fire to the funeral pile, and to turn away their heads, in ſign of ſorrow and reluctance. Chorinæus was the pontiff or ſupreme prieſt of the Trojan colony. He is again ſpoken of, Book 12. 298. Virgil was ſo good an antiquary, that his deſcriptions of ancient rites, whenever he is particular, as in the paſſage before us, are highly valuable as authentic memorials.

Arriv'd at length, where, breathing to the ſkies,
Blue clouds of poiſon from Avernus riſe,
Swift from the deathful blaſt at once they ſpring,
Cut the light air, and ſhoot upon the wing;
Then on the wond'rous tree the doves alight,
Where ſhines the fatal bough divinely bright,
That, gilding all the leaves with glancing beams,
Strikes through the ſullen ſhade with golden gleams:
As when bleak winter binds the frozen ſkies,
Puſh'd from the oak her foreign honours riſe;
The lofty trunk th' adopted branches crown,
Grac'd with a yellow offspring not her own:
So with bright beams, all beauteous to behold,
Glow'd on the duſky tree the blooming gold;
The blooming gold, by every breath inclin'd,
Flam'd as it wav'd, and twinkled in the wind.
The chief with tranſport ſtripp'd the branching ore,
And the rich trophy to the Sibyl bore.
Next on the ſtrand, with tears the Trojans paid
The laſt ſad honours to Miſenus' ſhade:
With cloven oaks and unctuous pines, they rear
A ſtately ſolemn pile aloft in air.
With ſable wreaths they deck the ſides around,
The ſpreading front with baleful cypreſs bound,
And with his arms the tow'ring ſtructure crown'd.
Some the huge cauldron fill; the foaming ſtream
From the deep womb mounts bubbling o'er the brim.
With groans the train anoint and bathe the dead,
O'er the cold limbs his purple garment ſpread,
And place him decent on the funeral bed;
While theſe ſupport the bier, and in their hands,
With looks averted, hold the flaming brands:
The rite of old!—rich incenſe loads the pyre,
And oils and ſlaughter'd victims feed the fire.
Soon as the pile, ſubſiding, flames no more,
With wine the ſmoking heap they ſprinkled o'er:

Oſſaque lecta cado texit Corynaeus aheno.
Idem ter ſocios pura circumtulit unda,
Spargens rore levi et ramo felicis olivae :
Luſtravitque viros, dixitque noviſſima verba.
At pius Aeneas ingenti mole ſepulcrum
Inponit, ſuaque arma viro, remumque, tubamque,
Monte ſub aërio : qui nunc Miſenus ab illo
Dicitur, aeternumque tenet per ſaecula nomen.
His actis propere exſequitur praecepta Sibyllae,
Spelunca alta fuit, vaſtoque inmanis hiatu,
Scrupea, tuta lacu nigro nemorumque tenebris :
Quam ſuper haud ullae poterant inpune volantes
Tendere iter pennis : talis ſeſe halitus atris
Faucibus effundens ſupera ad convexa ferebat :
[Unde locum Graii dixerunt nomine Aornon,]
Quatuor hic primum nigrantis terga juvencos
Conſtituit, frontique invergit vina ſacerdos ;
Et, ſummas carpens media inter cornua ſetas,
Ignibus inponit ſacris libamina prima,
Voce vocans Hecaten caeloque Ereboque potentem.
Subponunt alii cultros, tepidumque cruorem
Suſcipiunt pateris. ipſe atri velleris agnam
Aeneas matri Eumenidum magnaeque ſorori

323. *Invok'd.*] This ſolemn adieu was to report the word *vale*, thrice; or elſe the word *ilicet*.

329. *That bears from age to age Miſenus' name.*] This mountain, which is ſituated in the kingdom of Naples, is at this day called *Monte Miſeno*. How muſt a Roman (ſays Addiſon) have been pleaſed, that was well acquainted with the capes and promontories, to ſee the original of their names as they ſtand derived from Miſenus, Palinurus, and Cajeta? that could follow the poet's motions, and attend his hero in all his marches from place to place! *Diſſertation on ancient and modern Learning.*

Then Chorinæus took the charge, to place
The bones ſelected in a brazen vaſe:
A verdant branch of olive in his hands,
He mov'd around, and purify'd the bands;
Slow as he paſt, the luſtral waters ſhed,
Then clos'd the rites, and thrice invok'd the dead.
This done; to ſolemnize the warrior's doom,
The pious hero rais'd a lofty tomb;
The tow'ring top his well-known enſigns bore,
His arms, his once-loud trump, and tapering oar:
Beneath the mountain roſe the mighty frame,
That bears from age to age Miſenus' name.
Theſe rites diſcharg'd: the Sibyl to obey,
Swift from the tomb the hero bends his way.
Deep, deep, a cavern lies, devoid of light,
All rough with rocks, and horrible to ſight;
Its dreadful mouth is fenc'd with ſable floods,
And the brown horrors of ſurrounding woods.
From its black jaws ſuch baleful vapours riſe,
Blot the bright day, and blaſt the golden ſkies,
That not a bird can ſtretch her pinions there
Through the thick poiſons and incumber'd air,
But ſtruck by death her flagging pinions ceaſe;
And hence Aörnus was it call'd by Greece.
Hither the prieſteſs four black heifers led,
Betwen their horns the hallow'd wine ſhe ſhed;
From their high front the topmoſt hairs ſhe drew,
And in the flames the firſt oblations threw.
Then calls on potent Hecate, renown'd
In heav'n above, and Erebus profound.
The victims next th' attendants kill'd, and ſtood
With ample chargers, to receive the blood.
To earth and night a lamb of ſable hue,
With ſolemn rites, the pious hero ſlew.

Enſe ferit, ſterilemque tibi, Proſerpina, vaccam.
Tum Stygio regi nocturnas inchoat aras,
Et ſolida inponit taurorum viſcera flammis,
Pingue ſuperque oleum infundens ardentibus extis.
Ecce autem, primi ſub limina ſolis et ortus,
Sub pedibus mugire ſolum, et juga coepta moveri
Silvarum, viſaeque canes ululare per umbram,
Adventante dea. Procul ô, procul eſte, profani,
Conclamat vates, totoque abſiſtite luco:
Tuque invade viam, vaginaque eripe ferrum:
Nunc animis opus, Aenea, nunc pectore firmo.
Tantum effata, furens antro ſe inmiſit aperto.
Ille ducem haud timidis vadentem paſſibus aequat.
Di, quibus imperium eſt animarum, umbraeque ſilentes,
Et Chaos, et Phlegethon, loca nocte tacentia late;
Sit mihi fas audita loqui: ſit numine veſtro
Pandere res alta terra et caligine merſas.
Ibant obſcuri ſola ſub nocte per umbram,
Perque domos Ditis vacuas, et inania regna.
Quale per incertam lunam ſub luce maligna
Eſt iter in ſilvis; ubi caelum condidit umbra
Juppiter, et rebus nox abſtulit atra colorem.

371. *Ye ſubterraneous gods.*] The poet's ſtopping ſuddenly in his narration, and breaking out into this moſt ſolemn and majeſtic addreſs to the ſubterraneous deities, is a very ſtriking circumſtance: it raiſes the reader's attention to a great degree; it alarms one with a kind of religious dread and awefulneſs, and prepares the mind for the aſtoniſhing ſcenes that are to follow.

Next, by the knife a barren heifer fell
To great Perſephone the queen of hell.
Then to her lord, infernal Jove, he paid
A large oblation in the gloomy ſhade;
And oils amid the burning entrails pour'd,
While ſlaughter'd bulls the ſacred flames devour'd.
When lo! by dawning day, with dreadful ſound,
Beneath their footſteps groans the heaving ground;
The groves all wave; the foreſts tremble round.
Pale Hecate forſook the nether ſky,
And howling dogs proclaim'd the goddeſs nigh.
Fly, ye prophane! far, far away, remove
(Exclaims the Sibyl) from the ſacred grove:
And thou, Æneas, draw thy ſhining ſteel,
And boldly take the dreadful road to hell.
To the great taſk thy ſtrength and courage call,
With all thy pow'rs; this inſtant claims them all.
This ſaid; ſhe plunges down the deep deſcent;
The prince as boldly follow'd where ſhe went.
Ye ſubterraneous gods! whoſe aweful ſway
The gliding ghoſts and ſilent ſhades obey;
O Chaos hoar! and Phlegethon profound!
Whoſe ſolemn empire ſtretches wide around;
Give me, ye great tremendous pow'rs, to tell
Of ſcenes, and wonders in the depths of hell;
Give me your mighty ſecrets to diſplay
From thoſe black realms of darkneſs to the day.
Now through the diſmal gloom they paſs, and tread
Grim Pluto's courts, the regions of the dead;
As puzzled travellers bewilder'd move,
(The moon ſcarce glimmering thro' the duſky grove)
When Jove from mortal eyes has ſnatch'd the light,
And wrapt the world in undiſtinguiſh'd night.

Veſtibulum ante ipſum primiſque in faucibus Orci
Luctus et ultrices poſuere cubilia Curae :
Pallenteſque habitant Morbi, triſtiſque Senectus,
Et Metus, et maleſuada Fames, ac turpis Egeſtas ;
Terribiles viſu formae ; Letumque, Laboſque ;
Tum conſanguineus Leti Sopor, et mala mentis
Gaudia, mortiferumque adverſo in limine Bellum.
Ferreique Eumenidum thalami, et Diſcordia demens,
Vipereum crinem vittis innexa cruentis,
In medio ramos annoſaque brachia pandit
Ulmus opaca, ingens : quam ſedem Somnia volgo
Vana tenere ferunt, foliiſque ſub omnibus haerent.
Multaque praeterea variarum monſtra ferarum,
Centauri in foribus ſtabulant Scyllaeque biformes,
Et centumgeminus Briareus, ac bellua Lernae
Horrendum ſtridens, flammiſque armata Chimaera :
Gorgones, Harpyiaeque, et forma tricorporis umbrae,

385. *At hell's dread mouth a thouſand monſters wait ;*
Grief weeps ——————]

This groupe of allegorical perſonages is admirably painted, and judiciouſly placed. Spenſer has introduced ſome perſonified figures in the entrance to Mammon's cave, that are not to be met with in Virgil ; but I think are repreſented in a very picturesque manner: Fairy Q. B. II. C. 7. S. 21.

By that way's ſide, there ſat infernal Pain,
And faſt beſide him ſat tumultuous Strife,
The one in hand an iron whip did ſtrain,
The other brandiſhed a bloody knife,
And both did gnaſh their teeth, and both did threaten life.

Afterwards ——

But gnawing Jealouſy out of their ſight,
Sitting alone, his bitter lips did bite ;
And trembling Fear ſtill to and fro did fly,
And found no place where ſafe he ſhroud him might.
And over them ſad Horrour, with grim hue,
Did always ſoar, beating his iron wings ! &c.

This laſt image is bold, but I think allowable, as it does not, I believe, tranſgreſs againſt any of thoſe ſenſible rules which Mr. Spence has laid down, for the forming allegorical perſonages with propriety, in the 19th Dialogue of POLYMETIS.

Not one of the many critics and commentators, who have written remarks on this ſixth book of Virgil, take the leaſt notice

At hell's dread mouth a thouſand monſters wait;
Grief weeps, and Vengeance bellows in the gate:
Baſe Want, low Fear, and Famine's lawleſs rage,
And pale Diſeaſe, and ſlow repining Age,
Fierce, formidable fiends! the portal keep;
With Pain, Toil, Death, and Death's half-brother Sleep.
There, Joys, embitter'd with remorſe appear;
Daughters of Guilt! here ſtorms deſtructive War.
Mad Diſcord there her ſnaky treſſes tore:
Here, ſtretch'd on iron beds, the Furies roar.
Full in the midſt a ſpreading elm diſplay'd
His aged arms, and caſt a mighty ſhade,
Each trembling leaf with ſome light viſion teems,
And heaves impregnated with airy dreams.
With double forms each Scylla took her place
In hell's dark entrance, with the Centaur's race;
And, cloſe by Lerna's hiſſing monſter, ſtands
Briareus dreadful with an hundred hands.
There ſtern Geryon rag'd; and, all around,
Fierce Harpies ſcream'd, and direful Gorgons frown'd:
Here from Chimæra's jaws long flames expire;
And the huge fiend was wrap'd in ſmoke and fire.

tice that Virgil ſeems to have an eye on a fine paſſage of Lucretius; where that great poet deſcribes ſome of theſe very allegorical perſonages, which Virgil has introduced as ſtanding before the gates of Death.

Turpis enim FAMA, *&* CONTEMPTUS, *&* *acris* EGESTAS,
Semota ab dulci vitâ ſtabilique videntur,
Et quaſi jam LETHI *portas cunctarier ante!* B. III. 65.

405. *Here from Chimæra's jaws.*] Milton ſeems to have carried the deſcription of the monſters in hell farther than any poet whatſoever.

—— —— —— where nature breeds
Perverſe, all monſtrous, all prodigious things,
Abominable, inutterable; and worſe
Than fables yet have feign'd or fear conceiv'd,
Gorgons, and Hydras, and Chimeras dire.
Parad. Loſt, B. 1. 624.

By leaving it to the imagination to conceive ſomething more dreadful than words can deſcribe, he gives the higheſt idea of the horror and direfulneſs of the place.

Conripit hic ſubita trepidus formidine ferrum
Aeneas, ſtrictamque aciem venientibus offert,
Et, ni docta comes tenuis ſine corpore vitas
Admoneat volitare cava ſub imagine formae,
Inruat, et fruſtra ferro diverberet umbras.
Hinc via, Tartarei quae fert Acherontis ad undas:

413. *From hence a dark.*] "In talking of the poetical hell of the old Romans, I know not how one can do better, than to follow exactly the account which is given us by the beſt poet that the Romans ever had. Virgil's general character is exactneſs; and he ſeems to have ſhewn it particularly on this occaſion. His account of the ſubterraneous world is much the moſt regular and the moſt compleat we meet with in any of the Greek, as well as Latin poets, that remain to us. Hence it is, that Silius Italicus, (who ought perhaps to have more the authority of an hiſtorian, than that of a poet,) ſets Virgil's account of hell on a level with the principal ſubject of his Æneid: and ſeems to inſinuate, that he laid out all the parts of it in as exact order, before he ſaw it, as he could have done after he was an inhabitant of thoſe lower regions.

The whole imaginary world beneath the ſurface of the earth, which we call hell, (tho' according to the ancients it was the receptacle of all departed perſons, of the good as well as the bad,) is divided, by Virgil, into five parts: The firſt may be called the previous region. The ſecond is the region of waters, or the river, which they were all to paſs. The third is what we may call the gloomy region: and what the ancients called Erebus. The fourth is Tartarus, or the region of torments: And the fifth, the regions of joy and bliſs; or what we ſtill call Elyſium.

It may be worth while to enquire a little more particularly into the diſpoſition which Virgil has made of the nether worlds into theſe five parts; and what ſort of perſonages or inhabitants, he aſſigns to each of them.

The firſt part in it, (which I call the previous region, as being only the ſuburbs of the realms of Death, Virgil has ſtocked with two ſorts of beings. Firſt, with thoſe which make the real miſery of mankind upon earth; ſuch as war, diſcord, labour, grief, cares, diſtempers, and old age: And ſecondly, with fancied terrors, and all the moſt frightful creatures of our own imagination; ſuch as gorgons, harpies, chimæras, and the like.

The next is the water, which all the departed were ſuppoſed to paſs, to enter into the other world. This was called Styx; or, the hateful paſſage. The imaginary perſonages of this diviſion are the ſouls of the departed, who are either paſſing over, or ſueing for a paſſage; and the maſter of the veſſel, who carries

Scar'd at the ſight, his ſword the hero drew
At the grim monſters, as they roſe to view.
His guide then warn'd him, not to wage the war
With thin light forms, and images of air;
Elſe had he ruſh'd amid th' impaſſive train,
And madly ſtruck at empty ſhades in vain.

From hence a dark uncomfortable road
Leads to dread Acheron's Tartarean flood,

ries them over, one freight after another, according to his will and pleaſure.

The third diviſion begins immediately with the bank on the other ſide of the river; and was ſuppoſed to extend a great way in. It is ſubdivided again into ſeveral particular diſtricts. The firſt ſeems to be the receptacle for infants; or, the *limbus infantum*. Then is the limbo, for all ſuch as have been put to death without a cauſe. Next, is the place for thoſe who have put a period to their own lives: A melancholy region; and ſituated amidſt the marſhes, made by the overflowings of the hateful river, or paſſage into the other world. After this, are the fields of mourning; full of dark woods and groves, and inhabited by thoſe who died for love. Laſt of all, ſpreads an open champain country, allotted for the ſouls of departed warriors. The name of this whole diviſion is Erebus.

The ſeveral diſtricts of this diviſion ſeem to be diſpoſed all in a line, one after the other; but after this, the great line or road divides into two: of which the right-hand road leads to Elyſium, or the place of the bleſt; and the left-hand road to Tartarus, or the place of the tormented.

The fourth general diviſion of the ſubterraneous world, is this Tartarus, or the place of torments. There was a city in it, and a prince to preſide over it. Within this city was a vaſt deep pit, in which the tortures were ſuppoſed to be performed. In this horrid part Virgil places two ſorts of ſouls: firſt, ſuch, as have ſhewn their impiety and rebellion toward the gods; and ſecondly, ſuch, as have been vile or miſchievous among men. Thoſe, (as he himſelf ſays of the latter, more particularly,) who hated their brethren; uſed their parents ill; or cheated their dependants; who made no uſe of their riches; who committed inceſt, or diſturbed the marriage-union of others: thoſe who were rebellious ſubjects, or knaviſh ſervants; who were deſpiſers of juſtice, and betrayers of their country; and who made and unmade laws, not for the good of the public, but only to get money to themſelves. All theſe, and the deſpiſers of the gods, Virgil places in this moſt horrid diviſion of his ſubterraneous world; and in the vaſt abyſs, which was the moſt terrible even of that diviſion.

Turbidus hic coeno vaſtaque voragine gurges
Aeſtuat, atque omnem Cocyto eructat arenam.
Portitor has horrendus aquas et flumina ſervat
Terribili ſqualore Charon: cui plurima mento
Canities inculta jacet: ſtant lumina flammea:
Sordidus ex humeris nodo dependet amictus.
Ipſe ratem conto ſubigit, veliſque miniſtrat,
Et ferruginea ſubvectat corpora cymba,
Jam ſenior: ſed cruda deo viridiſque ſenectus.
Huc omnis turba ad ripas effuſa ruebat,
Matres atque viri, defunctaque corpora vita
Magnanimûm heroum, pueri innuptaeque puellae,
Inpoſitique rogis juvenes ante ora parentum.
Quam multa in ſilvis auctumni frigore primo
Labſa cadunt folia, aut ad terram gurgite ab alto
Quam multae glomerantur aves, ubi frigidus annus
Trans pontum fugat, et terris inmittit apricis.
Stabant orantes primi tranſmittere curſum,
Tendebantque manus ripae ulterioris amore.
Navita ſed triſtis nunc hos nunc accipit illos:
Aſt alios longe ſubmotos arcet arena.

The fifth diviſion is that of Elyſium, or the place of the bleſt. Here Virgil places thoſe who died for their country; thoſe of pure lives; truly inſpired poets; the inventors of arts; and all who have done good to mankind. He does not ſpeak of any particular diſtricts for theſe; but ſuppoſes, that they have the liberty of going where they pleaſe in that delightful region, and converſing with whom they pleaſed. He only mentions one vale, toward the end of it, as appropriated to any particular uſe: This is the vale of Lethe, or forgetfulneſs; where many of the ancient philoſophers, and the Platoniſts in particular, ſuppoſed the ſouls which had paſſed thro' ſome periods of their trial, were immerſed in the river which gives its name to it; in order to be put into new bodies, and to fill up the whole courſe of their probation in our upper world.

In each of theſe three diviſions on the other ſide of the river Styx, (which perhaps were comprehended under the name of Ades, as all the five might be under the name of Orcus,) was a prince, or judge: Minos, for the regions of Erebus; Rhadamanthus, for Tartarus; and Æacus, for Elyſium. Pluto and Proſerpine

Whoſe furious whirlpools boil on every ſide
And in Cocytus pour the roaring tide
All ſtain'd with ooze, and black with riſing ſands,
Lord of the flood, imperious Charon ſtands;
But rough, begrim'd, and dreadful he appear'd;
Rude and neglected hung his length of beard;
All patch'd and knotted flutters his attire;
His wrathful eyeballs glare with ſanguine fire.
Tho' old, ſtill unimpair'd by years he ſtood,
And hoary vigour bleſt the ſurly god.
Himſelf ſtill ply'd the oars, the canvas ſpread,
And in his ſable bark convey'd the dead.
Hither, a mighty crowd, a mingled hoſt,
Confus'd, came pouring round the Stygian coaſt.
Men, matrons, boys and virgins, in the throng,
With mighty kings, and heroes march'd along;
And blooming youths before their mournful ſires
Stretch'd out untimely on their funeral pyres;
Thick as the leaves come fluttering from above,
When cooler autumn ſtrips the blaſted grove:
Thick, as the feather'd flocks, in cloſe array,
O'er the wide fields of ocean wing their way,
When from the rage of winter they repair
To warmer ſuns, and more indulgent air.
All ſtretch their ſuppliant hands, and all implore
The firſt kind paſſage to the farther ſhore.
Now theſe, now thoſe, he ſingles from the hoſt,
And ſome he drives all trembling from the coaſt.

Proſerpine had their palace at the entrance of the road to the Elyſian fields; and preſided, as ſovereigns, over the whole ſubterraneous world." POLYMETIS, Dialogue 16.

435. *Thick, as the feather'd flocks.*] Scaliger obſerves that this compariſon is drawn from Homer, where the Cranes are repreſented flying from the inclemencies of the winter, and going to attack the Pigmies; which laſt circumſtance (omitted by Virgil) highly provokes the indignation of that irritable Critic, *omiſſa* [a Virgilio] *Fabulâ Pygmæorum quæ ſane* GRÆCULA *eſt.* Poet. B. V. c. 3.——

Aeneas (miratus enim, motuſque tumultu)
Dic, ait, ô virgo, quid vólt concurſus ad amnem?
Quidve petunt animae? vel quo diſcrimine ripas
Hae linquunt, illae remis vada livida verrunt?
Olli ſic breviter fata eſt longaeva ſacerdos:
Anchiſa generate, deûm certiſſima proles,
Cocyti ſtagna alta vides, Stygiamque paludem,
Dî cujus jurare timent et fallere numen.
Haec omnis, quam cernis, inops inhumataque turba eſt:
Portitor ille, Charon: hi, quos vehit unda, ſepulti.
Nec ripas datur horrendas et rauca fluenta
Tranſportare prius, quam ſedibus oſſa quierunt.
Centum errant annos, volitantque haec litora circum.
Tum demum admiſſi ſtagna exoptata reviſunt.
Conſtitit Anchiſa ſatus, et veſtigia preſſit;
Multa putans, ſortemque animo miſeratus iniquam.
Cernit ibi maeſtos et mortis honore carentes
Leucaſpim et Lyciae ductorem claſſis Oronten:
Quos, ſimul a Troja ventoſa per aequora vectos,
Obruit auſter, aqua involvens navemque viroſque.
Ecce gubernator ſeſe Palinurus agebat:
Qui Libyco nuper curſu, dum ſidera ſervat,
Exciderat puppi, mediis effuſus in undis.
Hunc ubi vix multa maeſtum cognovit in umbra;
Sic prior adloquitur: Quis te, Palinure, deorum
Eripuit nobis, medioque ſub aequore merſit?

461. *Struck with their fate.*] According to the tenderneſs and humanity with which the hero is always painted.

469. *His pilot.*] This interview with Palinurus is not only very affecting in itſelf, but is of uſe to make us acquainted with his fortune, after he was loſt in the fifth book. The pilot of ſuch an expedition is a character of conſequence. In a famous picture of the Trojan war, by Polygnotus, deſcribed by Pauſanias, chap. 25. Phrontis the pilot of Menelaus is introduced as a perſon of much importance, and made one of the principal figures.

The prince aſtoniſh'd at the tumult, cry'd,
Why crowd ſuch mighty numbers to the tide?
Why are thoſe favour'd ghoſts tranſported o'er?
And theſe ſad ſhades chas'd backward from the ſhore?
The full of days, the Sibyl thus replies;
Great prince, the true deſcendant of the ſkies!
You ſee Cocytus' ſtream; the Stygian floods,
Whoſe aweful ſanction binds th' atteſting gods.
Thoſe, who neglected on the ſtrand remain,
Are all a wretched, poor, unbury'd train:
Charon is he, who o'er the flood preſides;
And thoſe interr'd, who croſs the Stygian tides.
No mortals paſs the hoarſe-reſounding wave,
But thoſe who ſlumber in the peaceful grave.
Thus, till a hundred years have roll'd away,
Around theſe ſhores the plaintive ſpectres ſtray.
That mighty term expir'd, their wanderings paſt,
They reach the long-expected ſhore at laſt.
Struck with their fate, his ſteps the hero ſtay'd,
And with ſoft pity all the crowd ſurvey'd.
When lo! Leucaſpis in the throng he ſpy'd;
And great Orontes, once the Lycian guide;
Sullen and ſad; for fate's relentleſs doom
Deny'd the chiefs the honour of a tomb;
Whoſe galley, whirl'd by tempeſts round and round,
Sunk, by a mighty ſurge devour'd and drown'd.
Now drew his pilot Palinurus nigh,
Who watching every ſtar that gilds the ſky,
While from the Libyan ſhores his courſe he keeps,
From the tall ſtern plung'd headlong down the deeps.
Penſive his ſlow approach the ſpectre made,
When, as the prince had ſcarce his form ſurvey'd
Thro' the thick gloom, he firſt addreſs'd the ſhade:
What godhead whelm'd my friend, our faithful guide,
Beneath the roarings of the dreadful tide?

Dic age. namque mihi, fallax haud ante repertus,
Hoc uno reſponſo animum deluſit Apollo:
Qui fore te ponto incolumem, finiſque canebat
Venturum Auſonios. en haec promiſſa fides eſt?
Ille autem: Neque te Phoebi cortina fefellit,
Dux Anchiſiada, nec me deus aequore merſit.
Namque gubernaclum multa vi forte revolſum,
Cui datus haerebam cuſtos, curſuſque regebam,
Praecipitans traxi mecum. maria aſpera juro,
Non ullum pro me tantum cepiſſe timorem,
Quam tua ne, ſpoliata armis, excuſſa magiſtro,
Deficeret tantis navis ſurgentibus undis.
Tris Notus hibernas immenſa per aequora noctis
Vexit me violentus aqua: vix lumine quarto
Proſpexi Italiam ſumma ſublimis ab unda.
Paullatim adnabam terrae: jam tuta tenebam;
Ni gens crudelis madida cum veſte gravatum,
Prenſantemque uncis manibus capita aſpera montis
Ferro invaſiſſet, praedamque ignara putaſſet.
Nunc me fluctus habet, verſantque in litore venti.
Quod te per caeli jocundum lumen, et auras,
Per genitorem oro, per ſpes ſurgentis Iuli;
Eripe me his, invicte, malis: aut tu mihi terram
Injice, namque potes; portuſque require Velinos.
Aut tu, ſi qua via eſt, ſi quam tibi diva creatrix

Tell me—for oh! I never could complain,
Till now, of Phœbus, nor believ'd in vain.
Once he foretold—(but ah! thoſe hopes are loſt)
That Palinure ſhould reach th' Auſonian coaſt,
Safe from the giddy ſtorm and rolling flood;
Is this, is this the promiſe of a god?
Nor Phœbus, he replies, foretold in vain,
Nor has a god o'erwhelm'd me in the main.
No—as I ſteer'd along the foamy ſea,
Headlong I fell, and tore the helm away.
But by thoſe fierce tumultuous floods I ſwear,
For my own life I never felt a fear;
For your's alone I trembled, leſt the ſhip,
Left all at large and bounding o'er the deep,
Rob'd of her helm and long-experienc'd guide,
Should ſink, o'erwhelm'd in ſuch a furious tide.
For three long ſtormy nights ſublime I rode,
Heav'd by the ſouthern tempeſts o'er the flood;
At early dawn my eyes could juſt explore,
From a tall tow'ring ſurge, th' Italian ſhore.
Thus tir'd, the land I gain by ſlow degrees,
And, 'ſcap'd at length the dangers of the ſeas;
But hopes of prey the ſavage natives led,
And, while I graſp'd the ſhaggy mountain's head,
(My cumb'rous veſts yet heavy from the main,)
By barbarous hands thy helpleſs friend was ſlain.
And now by floating ſurges am I toſt,
With every wind, and daſh'd upon the coaſt.
But by the light of yon' etherial air,
By thy dead father, and ſurviving heir,
O prince! thy pity to a wretch extend;
And from theſe diſmal realms enlarge thy friend.
Or to the Veline port direct thy way,
And in the ground my breathleſs body lay;
Or, if thy goddeſs-mother can diſcloſe
Some means to fix a period to my woes,

Oſtendit, (neque enim credo ſine numine divôm
Flumina tanta paras Stygiamque innare paludem)
Da dextram miſero, et tecum me tolle per undas;
Sedibus ut ſaltem placidis in morte quieſcam.
Talia fatus erat, coepit cum talia vates:
Unde haec, ô Palinure, tibi tam dira cupido?
Tu Stygias inhumatus aquas, amnemque ſeverum
Eumenidum aſpicies, ripamve injuſſus adibis?
Deſine fata deûm flecti ſperare precando.
Sed cape dicta memor, duri ſolatia caſus.
Nam tua finitimi, longe lateque per urbes
Prodigiis acti caeleſtibus, oſſa piabunt;
Et ſtatuent tumulum, et tumulo ſollemnia mittent,
Aeternumque locus Palinuri nomen habebit.
His dictis curae emotae, pulſuſque parumper
Corde dolor triſti: gaudet cognomine terra.
Ergo iter inceptum peragunt, fluvioque propinquant.
Navita quos jam inde ut Stygia proſpexit ab unda
Per tacitum nemus ire, pedemque advertere ripae,
Sic prior adgreditur dictis, atque increpat ultro:
Quiſquis es, armatus qui noſtra ad flumina tendis,
Fare age, quid venias: jam iſtinc et conprime greſſum.
Umbrarum hic locus eſt, Somni Noctiſque ſoporae:
Corpora viva nefas Stygia vectare carina.
Nec vero Alciden me ſum laetatus euntem
Accepiſſe lacu, nec Theſea Pirithoumque;
Dîs quamquam geniti, atque invicti viribus eſſent.

548. *Great Alcides.*] The old author under the name of Orpheus, mentions a very poetical circumſtance; that Charon was ſo ſtruck and aſtoniſh'd at the majeſtic appearance of Hercules, that he received him at once into his boat without reſiſtance.

(For ſure uncall'd, unguided by the gods,
You durſt not paſs theſe dreadful Stygian floods)
Lend to a pining wretch thy friendly hand,
And waft him with thee to the farther ſtrand!
Thus, in this diſmal ſtate of death at leaſt
My wand'ring ſoul may lie compos'd in reſt.
And how, reply'd the dame, could riſe in man
A wiſh ſo impious; or a thought ſo vain!
Uncall'd, unbury'd, wouldſt thou venture o'er,
And view th' infernal fiends who guard the ſhore?
Hope not to turn the courſe of fate by pray'r,
Or bend the gods inflexibly ſevere:
But bear thy doom content; while I diſcloſe
A beam of comfort to relieve thy woes;
For know, the nations bord'ring on the floods,
Alarm'd by direful omens of the gods,
In full atonement of thy death ſhall rear
A mighty tomb, and annual offerings bear.
The place, from age to age renown'd by fame,
Still ſhall be known by Palinurus' name.
Theſe words reliev'd his ſorrows, and diſplay'd
A dawn of joy to pleaſe the penſive ſhade.
Now they proceed; but ſoon the pilot ſpy'd
The ſtrangers from the wood approach the tide.
Then to the godlike chief, in wrath he ſaid,
Mortal! whoe'er thou art, in arms array'd,
Stand off; approach not; but at diſtance ſay,
Why to theſe waters dar'ſt thou bend thy way?
Theſe are the realms of Sleep, the dreadful coaſts
Of ſable Night, and airy gliding ghoſts.
No living mortals o'er the ſtream I lead;
Our bark is only ſacred to the dead.
Know, I repent I led Pirithoüs o'er,
With mighty Theſeus, to the farther ſhore;
The great Alcides paſt the Stygian floods;
Tho' theſe were heroes, and the ſons of gods;

Tartareum ille manu cuſtodem in vincla petivit;
Ipſius a ſolio regis traxitque trementem:
Hi dominam Ditis thalamo deducere adorti.
Quae contra breviter fata eſt Amphryſia vates:
Nullae hic inſidiae tales; abſiſte moveri:
Nec vim tela ferunt: licet ingens janitor antro
Aeternum latrans exſanguis terreat umbras:
Caſta licet patrui ſervet Proſerpina limen.
Troïus Aeneas, pietate inſignis et armis,
Ad genitorem imas Erebi deſcendit ad umbras.
Si te nulla movet tantae pietatis imago,
At ramum hunc (aperit ramum qui veſte latebat)
Adgnoſcas. tumida ex ira tum corda reſidunt.
Nec plura his. ille admirans venerabile donum
Fatalis virgae, longo poſt tempore viſum,
Caeruleam advertit puppim, ripaeque propinquat.
Inde alias animas, quae per juga longa ſedebant,
Deturbat, laxatque foros: ſimul accipit alveo
Ingentem Aenean. gemuit ſub pondere cymba
Sutilis, et multam accepit rimoſa paludem.
Tandem trans fluvium incolumis vatemque virumque
Informi limo glaucaque exponit in ulva.
Cerberus haec ingens latratu regna trifauci
Perſonat, adverſo recubans inmanis in antro.
Cui vates, horrere videns jam colla colubris,
Melle ſoporatam et medicatis frugibus offam

From Pluto's throne, this dragg'd in chains away
Hell's triple porter, trembling, to the day.
Thoſe from his lofty dome aſpir'd to lead
The beauteous partner of his royal bed.
To whom the ſacred dame—How vain thy fear!
Theſe arms intend no violence of war.
May the huge dog thro' all the Stygian coaſts,
Roar from his den, and ſcare the flying ghoſts;
Untouch'd and chaſte, Perſephonè may dwell,
And with grim Pluto ſhare the throne of hell:
The Trojan prince, Æneas, far around
For valour, arms, and piety renown'd,
Thro' theſe infernal realms decrees to go,
And meet his father in the ſhades below.
To bend thy mind, if ſuch high virtue fail,
At leaſt this glorious preſent muſt prevail;
(Then ſhow'd the bough, that lay beneath her veſt.)
At once his riſing wrath was huſh'd to reſt;
At once ſtood reconcil'd the ruthleſs god,
And bow'd with reverence to the golden rod;
Bow'd, and refus'd his office now no more,
But turns the ſable veſſel to the ſhore;
Drives from the deck the flitting airy train;
Then in the bark receiv'd the mighty man.
The feeble veſſel groans beneath the load,
And drinks at many a lake th' infernal flood.
The dame and prince at laſt are wafted o'er
Safe to the ſlimy ſtrand and oozy ſhore.
Arriv'd, they firſt grim Cerberus ſurvey;
Stretch'd in his den th' enormous monſter lay:
His three wide mouths, with many a dreadful yell,
And long, loud bellowings, ſhook the realms of hell:
Now o'er his neck the ſtarting ſerpents roſe,
When to the fiend the dame a morſel throws.
Honey, and drugs, and poppy juices ſteep
The temper'd maſs with all the pow'rs of ſleep.

Objicit. ille fame rabida tria guttura pandens
Conripit objectam, atque inmania terga reſolvit
Fuſus humi, totoque ingens extenditur antro.
Occupat Aeneas aditum cuſtode ſepulto,
Evaditque celer ripam inremeabilis undae.
Continuo auditae voces, vagitus et ingens,
Infantumque animae flentes in limine primo:
Quos dulcis vitae exſortis, et ab ubere raptos,
Abſtulit atra dies, et funere merſit acerbo.
Hos juxta falſo damnati crimine mortis.
Nec vero hae ſine ſorte datae, ſine judice, ſedes.
Quaeſitor Minos urnam movet: ille ſilentum
Conciliumque vocat, vitaſque et crimina diſcit.
Proxima deinde tenent maeſti loca, qui ſibi letum
Inſontes peperere manu, lucemque peroſi
Projecere animas. quam vellent aethere in alto
Nunc et pauperiem et duros perferre labores!
Fas obſtat, triſtique palus inamabilis unda
Adligat, et novies Styx interfuſa coërcet.
Nec procul hinc partem fuſi monſtrantur in omnem
Lugentes campi. ſic illos nomine dicunt.
Hic, quos durus amor crudeli tabe peredit,
Secreti celant calles, et myrtea circum
Silva tegit. curae non ipſa in morte relinquont.
His Phaedram Procrinque locis, maeſtamque Eryphylen

(430—33.) Quid in ſedibus his aſſignandis ſequutus poëta, non liquet. Hoc vnum inter infantes et iniquo iudi aut ſua manu interemtos commune intercedere videtur, q mortem fatalem anteuerterunt, et immatura morte obieru Warburtonus multa ſatis argute ſuper cauſſis harum ſedium tarum comminiſcitur. Add. Iortin. p. 269. 272. Si eos beremus, quos poëta in h. l. ſequutus eſt, melius nobis de t hoc philoſophemate conſtaret. De infantibus nonnulla ἐκ μνήμης in mytho ſuo praetermittere ſe dicit Plato de Rep. ſub fin.

606. *Oh! with what joy.*] Plato's opinion of ſuicide is w known: who compares the ſelf-murderer to a ſoldier who ſerts his poſt, without an order from his general. Some co mentators imagine, that Virgil inſerts this ſtricture on the cri of ſuicide, in order to leſſen the glory of Cato, the great illuſtrious enemy of the Cæſars.

With three huge gaping mouths, impatient flies
The growling ſavage, and devours the prize;
Then, by the charm ſubdu'd, he ſunk away;
And ſtretch'd all o'er the cave, the ſlumb'ring monſter lay.
The fiend thus lull'd, the hero took the road,
And left behind th' irremeable flood.
Now, as they enter'd, doleful ſcreams they hear;
And tender cries of infants pierce the ear.
Juſt new to life, by too ſevere a doom,
Snatch'd from the cradle to the ſilent tomb!
Next, mighty numbers crowd the verge of hell,
Who by a partial charge and ſentence fell.
Here, by a juſter lot, their ſeats they took;
The fatal urn imperious Minos ſhook,
Convenes a council, bids the ſpectres plead,
Rehears the wretches, and abſolves the dead.
Then crowds ſucceed, who, prodigal of breath,
Themſelves anticipate the doom of death;
Tho' free from guilt, they caſt their lives away,
And ſad and ſullen hate the golden day.
Oh! with what joy the wretches now would bear
Pain, toil, and woe, to breathe the vital air!
In vain!—by fate for ever are they bound
With dire Avernus, and the lake profound!
And Styx with nine wide channels roars around.
Next open wide the melancholy plains,
Where lovers pine in everlaſting pains;
Thoſe ſoft conſuming flames they felt alive,
Purſue the wretches, and in death ſurvive.
Here, where the myrtle groves their ſhades diſplay,
In cover'd walks they paſs their hours away.
Evadne, Phædra, Procris he ſurvey'd,
Paſiphaë next, and Laodamia's ſhade.

617. *Evadne, Phædra.*] 'Tis obſervable, that the poet ſays, the place allotted for the band of lovers, was very ſpacious and extenſive; by which he ſignifies, ſay ſome critics, the frequency

Crudelis gnati monſtrantem volnera cernit,
Euadnenque, et Paſiphaën : his Laodamia
It comes, et juvenis quondam, nunc femina, Caeneus,
Rurſus et in veterem fato revoluta figuram.
Inter quas Phoeniſſa recens a volnere Dido
Errabat ſilva in magna : quam Troïus heros,
Ut primum juxta ſtetit, adgnovitque per umbram
Obſcuram, qualem primo qui ſurgere menſe
Aut videt aut vidiſſe putat per nubila lunam,
Demiſit lacrimas, dulcique adfatus amore eſt :
Infelix Dido, verus mihi nuntius ergo
Venerat exſtinctam, ferroque extrema ſecutam ?
Funeris heu tibi cauſſa fui ? per ſidera juro,
Per ſuperos, et ſi qua fides tellure ſub ima eſt ;
Invitus, regina, tuo de litore ceſſi.
Sed me juſſa deûm, quae nunc has ire per umbras,
Per loca ſenta ſitu cogunt noctemque profundam,
Imperiis egere ſuis : nec credere quivi
Hunc tantum tibi me diſceſſu ferre dolorem.
Siſte gradum, teque aſpectu ne ſubtrahe noſtro.
Quem fugis ? extremum fato quod te adloquor, hoc eſt.
Talibus Aeneas ardentem et torva tuentem
Lenibat dictis animum, lacrimaſque ciebat.
Illa ſolo fixos oculos averſa tenebat :

quency as well as danger of this univerſal paſſion. But perhap its largeneſs might rather mean its being ſuited to ſolitude. am obliged to declare, that I think our poet's uſual judgmen fails him in this paſſage, where he has ſo unaccountably place the innocent and guilty together, Paſiphaë with Procris, &c.

652. *In ſtedfaſt ſilence, frown'd th' obdurate queen.*] 'Tis wel known, that this ſilence of Dido is copied from that of Ajax, i the thirteenth book of the Odyſſey ; which is nobly imagined and cannot be enough admired. Longinus, in his ninth ſec tion, produces it as one of the ſtrongeſt examples of the tru ſublime : His tranſlator obſerves, that Dido, in Virgil, behave with the ſame greatneſs and majeſty, as Homer's Ajax. He diſ dains the converſation of the man, who, to his thinking, ha injuriouſly defrauded him of the arms of Achilles ; and ſh ſcorns to hold conference with him, who, in her own opinion had baſely forſook her ; and, by her ſilent retreat, ſhews her re ſentment

'd by her ſon, falſe Eriphylē there
s to her wound, and lays her boſom bare:
:us, who try'd both ſexes, trod the plain,
to a woman chang'd by fate again.
theſe, fair Dido rang'd the ſilent wood,
from her wound, her boſom bath'd in blood:
chief, advancing thro' the ſhady ſcene,
e thro' the gloom diſcern'd the ſullen queen:
e pale moon ſcarce glimmers to the eye,
n firſt ſhe riſes in a clouded ſky.
'ept, and thus addreſt her in the grove,
ı all the melting tenderneſs of love:
ıen was it true, that by revengeful ſteel,
g with deſpair, unhappy Dido fell?
I, was I the cauſe of that deſpair?
)h! I vow by every golden ſtar;
ll the pow'rs th' etherial regions know,
ll the pow'rs that rule the world below,
your realm reluctant; o'er the floods
d by the fates, and ſummon'd by the gods;
immortal gods;—by whoſe commands I come
ı yon' bright realms to this eternal gloom:
lemn'd the waſteful deep of night to tread,
paſs theſe doleful regions of the dead.
could I think, when urg'd by Heav'n to go,
light would plunge you in the depth of woe!
, Dido, ſtay, and ſee from whom you fly?
from your fond repentant lover's eye.
n then one moment, and my vows believe,
laſt, laſt moment fate will ever give!
ought to theſe tender words the fair replies,
fixt on earth her unrelenting eyes,
chief ſtill weeping: with a ſullen mien,
edfaſt ſilence, frown'd th' obdurate queen.

ıent, and reprimands Æneas more than ſhe could have in a thouſand words. The pathetic, as well as the grand, is

Nec magis incepto voltum ſermone movetur,
Quam ſi dura ſilex aut ſtet Marpeſia cautes.
Tandem conripuit ſeſe, atque inimica refugit
In nemus umbriferum: conjunx ubi priſtinus illi
Reſpondet curis, aequatque Sichaeus amorem.
Nec minus Aeneas, caſu percuſſus iniquo,
Proſequitur lacrimans longe, et miſeratur euntem.
Inde datum molitur iter. jamque arva tenebant
Ultima, quae bello clari ſecreta frequentant.
Hic illi occurrit Tydeus, hic inclutus armis
Parthenopaeus, et Adraſti pallentis imago.

is expreſſed as ſtrongly by ſilence, or a bare word, as in a number of periods. Smith's notes on Longinus. I cannot forbear adding a moſt beautiful paſſage on this ſubject, from the ſecond book of Quintilian's Inſtitutes, Chap. 13.

Quid? nonne in oratione operienda ſunt quædam, ſive oſtendi non debent, ſive exprimi pro dignitate non poſſunt? ut fecit Timanthes, & opinor, Cithnius, in eâ tabulâ quâ Colotem Teium vicit. Nam cum in Iphigeniæ immolatione pinxiſſet triſtem Calchantem, triſtiorem Ulyſſem, addidiſſet Menelao quem ſummum poterat ars efficere, mœrorem: conſumtis affectibus, non reperiens quo dignè modo patris vultum poſſet exprimere, velavit ejus caput, & ſuo cuique animo dedit æſtimandum. Nonne huic ſimile eſt illud Salluſtianum? nam de Carthagine tacere ſatius puto, quam parum dicere.

A late judicious writer is ſingular in his opinion of this celebrated ſilence, whoſe words are worth the conſideration of the reader.

"The warmeſt admirers of the great Mantuan poet, can extol him for little more than the ſkill with which he has, by making his hero both a traveller and a warrior, united the beauties of the Iliad and Odyſſey in one compoſition: yet his judgment was perhaps ſometimes overborne by his avarice of the Homeric treaſures; and for fear of ſuffering a ſparkling ornament to be loſt, he has inſerted it where it cannot ſhine with its original ſplendor.

When Ulyſſes viſited the infernal regions, he found, among the heroes that periſhed at Troy, his competitor Ajax, who, when the arms of Achilles were adjudged to Ulyſſes, died by his own hand in the madneſs of diſappointment. He ſtill appeared to reſent, as on earth, his loſs and diſgrace. Ulyſſes endeavoured to pacify him with praiſes and ſubmiſſion; but Ajax walked away without reply. This paſſage has always been conſidered as eminently beautiful; becauſe Ajax, the haughty chief, the unletter'd ſoldier, of unſhaken courage, of immoveable conſtancy, but without the power of recommending his own virtues

Fixt as a rock amidſt the roaring main,
She hears him ſigh, implore, and plead in vain.
Then, where the woods their thickeſt ſhades diſplay,
From his deteſted ſight ſhe ſhoots away;
There from her dear Sichæus in the grove,
Found all her cares repaid, and love return'd for love.
Touch'd with her woes, the prince with ſtreaming eyes
And floods of tears, purſues her as ſhe flies.

Hence he proceeds; and laſt the fields appear,
Where ſtalk'd the proud heroic ſons of war.
Tydeus and pale Adraſtus roſe to fight,
With * Atalanta's ſon renown'd in fight.

virtues by eloquence, or inforcing his aſſertions by any other arguments than the ſword, had no way of making his anger known, but by gloomy ſullenneſs and dumb ferocity. His hatred of a man whom he conceived to have defeated him only by volubility of tongue, was therefore naturally ſhewn by ſilence more contemptuous and piercing, than any words that ſo rude an orator could have found, and by which he gave his enemy no opportunity of exerting the only power in which he was ſuperior.

When Æneas is ſent by Virgil to viſit the ſhades, he meets with Dido the queen of Carthage, whom his perfidy had hurried to the grave; he accoſts her with tenderneſs, and excuſes; but the lady turns away, like Ajax, in mute diſdain. She turns away like Ajax—but ſhe reſembles him in none of thoſe qualities which might give either dignity or propriety to ſilence. She might, without any departure from the tenor of her conduct, have burſt out, like other injured women, into clamour, reproach, and denunciation. But Virgil had his imagination full of Ajax, and therefore could not prevail on himſelf to teach Dido any other mode of reſentment." The Rambler, N°. 121.

663. *Tydeus and pale Adraſtus.*] Æneas now meets the antient heroes, who had been celebrated in the Theban war. Tydeus the ſon of Æneas was ſlain in that war by Menalippus. He was the father of Diomed, ſo celebrated in the Iliad. Parthenopæus, the ſon of Atalanta and Meleager, and king of the Arcadians, periſhed likewiſe at Thebes. Adraſtus was king of Sicyon, and afterwards Argos, who loſing great part of his army before Thebes, fled and returned home. 'Tis on account of this flight that Virgil gives him the epithet of *Pallentis*. The names of Agenor's ſons were Polybus, Agenor, and Achamas, according to Pomponius Sabinus; or Archilochus, Acamas and Helicon.

* Parthenopæus.

Hic multum fleti ad ſuperos, belloque caduci
Dardanidae: quos ille omnis longo ordine cernens
Ingemuit, Glaucumque, Medontaque, Therſilochumque,
Tris Antenoridas, Cererique ſacrum Polyboeten,
Idaeumque, etiam currus, etiam arma tenentem.
Circumſtant animae dextra laevaque frequentes.
Nec vidiſſe ſemel ſatis eſt: juvat uſque morari,
Et conferre gradum, et veniendi diſcere cauſſas.
At Danaûm proceres, Agamemnoniaeque phalanges,
Ut videre virum, fulgentiaque arma per umbras,
Ingenti trepidare metu. pars vertere terga,
Ceu quondam petiere ratis: pars tollere vocem
Exiguam. inceptus clamor fruſtratur hiantis.
Atque hic Priamiden laniatum corpore toto
Deïphobum vidit lacerum crudeliter ora,
Ora manuſque ambas, populataque tempora raptis
Auribus, et truncas inhoneſto volnere naris.
Vix adeo adgnovit pavitantem, et dira tegentem
Supplicia; et notis conpellat vocibus ultro:
Deïphobe armipotens, genus alto a ſanguine Teucri,
Quis tam crudelis optavit ſumere poenas?
Cui tantum de te licuit? mihi fama ſuprema
Nocte tulit, feſſum vaſta te caede Pelaſgûm

licon, according to other writers. Idæus was Priam's charioteer. 'Tis Plato's doctrine, that the ſoul retains its principal inclinations and affections after death.

677. *Not ſo the kings of Greece—appall'd.*] This circumſtance is very finely imagined, and does the hero the greateſt honour. For as the dead retain their old habits, their flying from the ſight of Æneas, was a ſign they had often done the ſame in life, during the ſiege of Troy. Trapp obſerves, that Ulyſſes does not fright the Trojan ghoſts in the 11th Odyſſey.

686. *For now his face, his beauteous face appears,*
Gaſh'd, and diſhonour'd with a thouſand ſcars——]

This mangled phantom is drawn according to the philoſophy of Plato: who teaches in his Gorgias, that the dead not only retain all the paſſions of the ſoul, but all the marks and blemiſhes of the body. Μαςιγιας αν ειτις ην, και ιχνη ειχε των πληγων ȣλας εν τω σωματι, η ὑπο μαςιγων η αλλων τραυματων ςων, και τεθνεωτος το σωμα εςιν ιδειν ταυτα εχον. *Gorgias.*

Here, a long crowd of chiefs the prince beheld,
Who fell lamented in the glorious field,
His Trojan friends;—with ſighs he view'd the train;
Three valiant ſons of ſage Antenor ſlain:
Here brave Therſilocus and Glaucus ſtood,
Medon and Polycætes bath'd in blood.
Idæus there ſtill glories in alarms,
Vaults on his car, and wields his ſhining arms.
Eager to view the chief, on either hand,
Rank behind rank, the eager warriors ſtand:
All in their turn retard the prince, to know
What urg'd his journey to the ſhades below.
Not ſo the kings of Greece—appall'd, diſmay'd,
The hoſtile chiefs the godlike man ſurvey'd
In arms that glitter'd thro' the duſky ſhade.
Some turn'd and fled, aſtoniſh'd at the view,
As when before him to their fleets they flew.
Some rais'd a cry; the flutt'ring accents hung,
And dy'd imperfect on the trembling tongue.
Here Priam's ſon, Deïphobus, he found;
The mangled youth was one continu'd wound.
For now his face, his beauteous face appears
Gaſh'd, and diſhonour'd with a thouſand ſcars.
His hands, ears, noſtrils, hideous to ſurvey!
The ſtern inſulting foes had lopp'd away;
Trembling he ſtood, induſtrious to conceal
The bloody traces of the ruthleſs ſteel.
Soon as the prince diſcern'd him, he began,
And thus deplor'd the miſerable man:
O brave Deïphobus! O chief divine!
Sprung from majeſtic Teucer's martial line:
What fierce barbarian hands could thus diſgrace
Thy manly figure, and thy beauteous face?
In that laſt night, when Ilion ſunk in flame,
I heard, brave warrior! from the voice of fame,

Procubuiſſe ſuper confuſae ſtragis acervom.
Tunc egomet tumulum Rhoeteo in litore inanem
Conſtitui, et magna Manis ter voce vocavi.
Nomen et arma locum ſervant. te, amice, nequivi
Conſpicere, et patria decedens ponere terra.
Ad quae Priamides: Nihil ô tibi, amice, relictum:
Omnia Deïphobo ſolviſti, et funeris umbris.
Sed me fata mea et ſcelus exitiale Lacaenae
His merſere malis: illa haec monumenta reliquit.
Namque, ut ſupremam falſa inter gaudia noctem
Egerimus, noſti; et nimium meminiſſe neceſſe eſt:
Cum fatalis equus ſaltu ſuper ardua venit
Pergama, et armatum peditem gravis adtulit alvo:
Illa chorum ſimulans, euantis Orgia circum
Ducebat Phrygias: flammam media ipſa tenebat
Ingentem, et ſumma Danaos ex arce vocabat.
Tum me, confectum curis ſomnoque gravatum
Infelix habuit thalamus, preſſitque jacentem
Dulcis et alta quies, placidaeque ſimillima morti.
Egregia interea conjunx arma omnia tectis
Emovet, et fidum capiti ſubduxerat enſem:
Intra tecta vocat Menelaum, et limina pandit.
Scilicet id magnum ſperans fore munus amanti,
Et famam extingui veterum ſic poſſe malorum.
Quid moror? inrumpunt thalamo, comes additus una
Hortator ſcelerum Aeolides. dî, talia Graiis
Inſtaurate; pio ſi poenas ore repoſco.
Sed te qui vivom caſus, age fare viciſſim,

724. *My loyal bride.*] Egregia interea conjunx.—Euripides in his Medea, v. 510. has the very expreſſion. Θανμαστον Ποσιν.

You fell on heaps of foes, with ſlaughter tir'd,
And on the glorious purple pile expir'd.
With care I rais'd on our Rhoëtean coaſt
A vacant tomb, and hail'd thy mighty ghoſt:
Thy name and arms adorn the place around;
And, had thy mangled bleeding corſe been found,
Thy relics had repos'd in Trojan ground.
My friend (replies the chief) has duly paid,
All funeral honours to my penſive ſhade;
But theſe dire woes from fatal Helen came;
Theſe are the triumphs of the Spartan dame!
For well, too well you know, in what delight
We fondly ſpent our laſt deſtructive night:
When the vaſt monſter big with Ilion's doom,
Tower'd thro' the town, an army in its womb;
In ſolemn ſhow ſhe bade the dames advance,
And in diſſembled orgies led the dance;
A flaming torch ſhe brandiſh'd in her hand;
Then from the tow'r invites the Grecian band;
While, worn with labours I repos'd my head
(Ah wretch ill-fated!) on our bridal bed.
My heavy lids the dews of ſlumber ſteep,
Lull'd in a ſoft, profound, and death-like ſleep.
Then from beneath my head, as tir'd I lay,
My loyal bride conveys my ſword away,
Removes my arms, unfolds the door, and calls
Her Spartan lord within my palace walls;
Betrays her laſt, to pleaſe her former ſpouſe,
And cancel all the guilt of broken vows!
Fierce they broke in, by dire Ulyſſes led,
And baſely ſlew me in the bridal bed.
Hear my juſt pray'rs, ye gods!—to Greece repay
A fate like mine; give all your vengeance way!
But thee, O prince, what wond'rous fortune led
Alive, to theſe dominions of the dead?

Adtulerit. pelagine venis erroribus actus,
An monitu divôm? an quae te fortuna fatigat,
Ut triſtis ſine ſole domos loca turbida adires?
Hac vice ſermonum roſeis Aurora quadrigis
Jam medium aetherio curſu trajecerat axem:
Et fors omne datum traherent per talia tempus:
Sed comes admonuit, breviterque adfata Sibylla eſt:
Nox ruit, Aenea; nos flendo ducimus horas.
Hic locus eſt, partis ubi ſe via findit in ambas:
Dextera, quae Ditis magni ſub moenia tendit:
Hac iter Elyſium nobis: at laeva malorum
Exercet poenas, et ad inpia Tartara mittit.
Deïphobus contra: Ne ſaevi, magna ſacerdos:
Diſcedam, explebo numerum, reddarque tenebris.
I decus, i, noſtrum; melioribus utere fatis.
Tantum effatus, et in verbo veſtigia torſit.
Reſpicit Aeneas ſubito, et ſub rupe ſiniſtra
Moenia lata videt, triplici circumdata muro:
Quae rapidus flammis ambit torrentibus amnis
Tartareus Phlegethon, torquetque ſonantia ſaxa.
Porta adverſa ingens, ſolidoque adamante columnae.
Vis ut nulla virûm, non ipſi exſcindere ferro
Caelicolae valeant. ſtat ferrea turris ad auras:

756. *Now to the left.*] For an exact and minute explanation of all the parts and regions of hell and this lower world, look back to note at ver. 413. of this book.

758. *There rolls ſwift Phlegethon.*] I cannot forbear quoting Milton's noble deſcription of the rivers of hell:

> Abhorred Styx, the flood of deadly hate;
> Sad Acheron, of ſorrow; black and deep!
> Cocytus, nam'd of lamentation loud
> Heard on the rueful ſtream: fierce Phlegeton,
> Whoſe waves of torrent fire inflame with rage. P. L. 2. B. 577.

In how many inſtances has our countryman equalled, if not excelled, the Greek and Roman claſſics?

760. *On mighty columns rais'd.*] In the following deſcription Milton

Say, did the will and counſel of the gods,
Or the rude tempeſts and tumultuous floods,
Compel thy courſe from yon' etherial light,
To theſe dark realms of everlaſting night?
Mean time the ſwift-wing'd courſers of the ſun
Thro' heav'n full half their fiery race had run;
And all th' appointed hours in talk had paſt,
But thus the prieſteſs warn'd the chief at laſt;
Lo! night advances, prince!—we waſte away
In idle ſorrows the remains of day.
See—in two ample roads, the way divides;
The right, direct, our deſtin'd journey guides,
By Pluto's palace, to th' Elyſian plains;
The left to Tartarus, where, bound in chains,
Loud howl the damn'd in everlaſting pains,
Diſmiſs thy wrath, replies the penſive ſhade,
But one word more—I then rejoin the dead:
Go—mighty prince, the promis'd throne aſcend;
Go—but with better fortune than thy friend!
With theſe laſt accents, to the warrior hoſt
Retires the trembling, melancholy ghoſt,
Now to the left, Æneas darts his eyes,
Where lofty walls with triple ramparts riſe.
There rolls ſwift Phlegethon, with thund'ring ſound,
His broken rocks, and whirls his ſurges round.
On mighty columns rais'd ſublime are hung
The maſſy gates, impenetrably ſtrong.
In vain would men, in vain would gods eſſay,
To hew the beams of adamant away.

Milton ſeems at leaſt to have equalled the Latin poet, ſublime as he is:

——— At laſt appear
Hell bounds, high reaching to the horrid roof,
And thrice threefold the gates; threefold were braſs;
Three iron, three of adamantine rock:
Impenetrable, impal'd with circling fire,
Yet unconſum'd.———
Ibid. Book 2. 643.

Tiſiphoneque ſedens, palla ſuccincta cruenta,
Veſtibulum exſomnis ſervat noctesque dieſque.
Hinc exaudiri gemitus, et ſaeva ſonare
Verbera: tum ſtridor ferri, tractaeque catenae.
Conſtitit Aeneas, ſtrepitumque exterritus hauſit:
Quae ſcelerum facies? ô virgo, effare? quibuſve
Urguentur poenis? qui tantus plangor ad auras?
Tum vates ſic orſa loqui: Dux inclute Teucrûm,
Nulli fas caſto ſceleratum inſiſtere limen:
Sed me, cum lucis Hecate praefecit Avernis,
Ipſa Deûm poenas docuit, perque omnia duxit.
Gnoſius haec Rhadamanthus habet duriſſima regna,
Caſtigatque auditque dolos: ſubigitque fateri,
Quae quis apud ſuperos, furto laetatus inani,
Diſtulit in ſeram conmiſſa piacula mortem.

764. ——————— *Before the gate,*
By night and day, a wakeful fury ſate,
The pale Tiſiphone ———]

Milton ſeems to have had this paſſage in his eye, in his deſcription of Sin and Death, as the porters of hell——

———Before the gates there ſate
On either ſide a formidable ſhape;
The one ſeem'd woman to the waiſt, and fair;
But ended foul in many a ſcaly fold,
Voluminous and vaſt; a ſerpent arm'd
With mortal ſting—&c. ——
——— The other ſhape
(If ſhape it might be call'd that ſhape had none, &c.)
—— Black it ſtood as night,
Fierce as ten furies, terrible as hell,
And ſhook a dreadful dart: what ſeem'd his head,
The likeneſs of a kingly crown had on.
Ibid. Book 2. 650.

768. *Here the loud ſcourge and louder*, &c.] There is ſomething ſtrangely terrifying to the imagination in Æneas's and the Sibyl's ſtanding before the adamantine gates, and liſtening to the clank of chains, and the noiſe of iron whips, that were heard in thoſe regions of pain and ſorrow. Milton, whoſe imagination was equal to that of any one of the ancients, has taken this hint and nobly improved it. Raphael tells Adam, that he

was

Here roſe an iron tow'r: before the gate,
By night and day, a wakeful fury ſate,
The pale Tiſiphone; a robe ſhe wore,
With all the pomp of horror, dy'd in gore.
Here the loud ſcourge and louder voice of pain,
The craſhing fetter, and the rattling chain,
Strike the great hero with the frightful ſound,
The hoarſe, rough, mingled din, that thunders round:
Oh! whence that peal of groans? what pains are thoſe?
What crimes could merit ſuch ſtupendous woes?
Thus ſhe—Brave guardian of the Trojan ſtate,
None that are pure muſt paſs that dreadful gate.
When plac'd by Hecat o'er Avernus' woods,
I learnt the ſecrets of thoſe dire abodes,
With all the tortures of the vengeful gods.
Here Rhadamanthus holds his aweful reign,
Hears and condemns the trembling impious train.
Thoſe hidden crimes the wretch till death ſuppreſt,
With mingled joy and horror in his breaſt,
The ſtern dread judge commands him to diſplay;
And lays the guilty ſecrets bare to day.

was ſent on the day of creation to ſee that none of Satan's crew eſcaped from hell, as a ſpy, &c. and adds,

——— Faſt we found, faſt ſhut
The diſmal gates, and barricado'd ſtrong;
But long e'er our approaching heard within
Noiſe, other than the ſound of dance or ſong,
Torment, and loud lament, and furious rage.
Parad. Loſt, Book 8. ver. 240.

779. *Here Rhadamanthus.*] Rhadamanthus was of Crete, the brother of the moſt celebrated Minos the Cretan lawgiver, and the ſon of Jupiter and Europa. Minos is ſaid to have firſt delivered the ſyſtem of the Cretan laws; and Rhadamanthus's buſineſs was to put them into execution. This Plutarch relates, in the life of Theſeus. Æacus was likewiſe the ſon of Jupiter. Theſe three celebrated perſonages, viz. Minos, Rhadamanthus, and Æacus, are uſually placed by the poets, as judges in the infernal regions, on account of the ſtrictneſs and ſeverity of judgment they exerciſed during their lives. Virgil makes no mention of Æacus.

Continuo fontis ultrix accincta flagello
Tiſiphone quatit inſultans, tortoſque ſiniſtra
Intentans anguis, vocat agmina ſaeva ſororum.
Tum demum horriſono ſtridentes cardine ſacrae
Panduntur portae. cernis, cuſtodia qualis
Veſtibulo ſedeat? facies quae limina ſervet?
Quinquaginta atris inmanis hiatibus Hydra
Saevior intus habet ſedem. tum Tartarus ipſe
Bis patet in praeceps tantum, tenditque ſub umbras,
Quantus ad aetherium caeli ſuſpectus Olympum.
Hic genus antiquum terrae, Titania pubes,
Fulmine dejecti, fundo volvontur in imo.
Hic et Aloïdas geminos inmania vidi
Corpora: qui manibus magnum reſcindere caelum
Adgreſſi, ſuperiſque Jovem detrudere regnis.
Vidi et crudelis dantem Salmonea poenas,
Dum flammas Jovis et ſonitus imitatur Olympi.
Quatuor hic invectus equis, et lampada quaſſans,
Per Graiûm populos, mediaeque per Elidis urbem,
Ibat ovans, divômque ſibi poſcebat honorem,

789. *Now the loud portals.*] The Sibyl is ſtill proceeding to deſcribe what *ſhe herſelf* had ſeen; the gates are not opened for Æneas to look into this place of puniſhment, which no mortal was permitted to do. The Sibyl's ſpeech does not end till verſe 875.

793. *More dreadful hydra.*] Fiercer than the common hydra, the *bellua Lernæ*, which he places without, *primis in faucibus orci*, 287. and 273. anteh. in the original.

799. *Here roar the Titan race.*] Theſe were the giants, the ſons of Earth and Titan, who made war on Jupiter, and heaping mountain on mountain, attempted to ſcale heaven. Heſiod has nobly deſcribed the battle that enſued between them and the gods. The Aleian twins, ver. 803. were Otus and Ephialtes, the ſons of Neptune by Iphimedia. Salmoneus was king of Elis, and being quite intoxicated with pride, drove a chariot over a bridge of braſs, and caſt torches on his ſubjects, that he might imitate thunder and lightning. Biſhop Warburton ingeniouſly obſerves, upon this whole paſſage, that Virgil judiciouſly places theſe atheiſtical deſpiſers of God and religion. *Hic genus antiquum*, &c.—This was agreeable to the laws of Charondas: who ſays, Be the contempt of the gods put into the number of the moſt flagitious

aſh Tiſiphone that moment ſhakes;
ghoſt ſhe ſcourges with a thouſand ſnakes;
ı to her aid, with many a thund'ring yell,
, her dire ſiſters from the gulphs of hell.
the loud portals from their hinges flew,
all the dreadful ſcene appears in view.
ld without what direful monſter waits
mendous form!) to guard the gloomy gates!
ıin, her bulk more dreadful hydra ſpreads,
hiſſing rears her fifty tow'ring heads.
twice as deep the dungeon of the fiends,
huge, Tartarean, gloomy gulph deſcends
w theſe regions, as theſe regions lie
ı the bright realms of yon' etherial ſky.
roar the Titan race, th' enormous birth;
ancient offspring of the teeming earth.
'd by the burning bolts, of old they fell,
ſtill roll bellowing in the depths of hell.
lie th' Aleian twins, in length diſplay'd;
ch'd as they lie, the giants I ſurvey'd,
warr'd to drive the Thunderer from above;
ſtorm'd the ſkies, and ſhook the throne of Jove.
e proud Salmoneus, wrapt in chains below,
s in eternal agonies of woe;
mock'd with empty ſounds and mimic rays,
'n's aweful thunder and the lightning's blaze;
audacious wretch thro' Elis tower'd in air,
l'd by four courſers in his rattling car;
ızing torch he ſhook; o'er crowds he rode;
madly claim'd the glories of a god.
hollow vaults he laſh'd the ſteeds along,
as they flew, the brazen arches rung.

ous crimes. The poet dwells particularly on that ſpecies of ty that affects divine honours, the ſtory of Salmoneus. his, Warburton thinks, was doubtleſs deſigned by him for olique caſtigation of the adulation of the apotheoſis, then ning to be paid and to be received at Rome.

Demens! qui nimbos, et non imitabile fulmen
Aere et cornipedum pulſu ſimularet equorum.
At pater omnipotens denſa inter nubila telum
Contorſit, (non ille faces, nec fumea taedis
Lumina) praecipitemque inmani turbine adegit:
Nec non et Tityon, Terrae omniparentis alumnum,
Cernere erât: per tota novem cui jugera corpus
Porrigitur, roſtroque inmanis voltur obunco
Inmortale jecur tondens, fecundaque poenis
Viſcera, rimaturque epulis, habitatque ſub alto
Pectore: nec fibris requies datur ulla renatis.
Quid memorem Lapithas Ixiona Pirithoumque?
Quos ſuper atra ſilex, jamjam labſura, cadentique
Inminet adſimilis: lucent genialibus altis
Aurea fulcra toris, epulaeque ante ora paratae
Regifico luxu. Furiarum maxima juxta
Adcubat, et manibus prohibet contingere menſas;
Exſurgitque facem adtollens, atque intonat ore.
Hic, quibus inviſi fratres, dum vita manebat,
Pulſatuſve parens, aut fraus innexa clienti;

823. *Tityus.*] Poetry never afforded a more lively and affecting deſcription, than this of the puniſhment of Tityus. Lucretius has finely allegoriſed the ſtory, B. 3. 997.

Nec Tityon volucres ineunt Acheronte jacentem;
Nec, quod ſub magno ſcrutetur pectore, quidquam
Perpetuam aetatem poterunt reperire profecto,
Quamlibet immani projectu corporis exſtet,
Qui non ſola novem diſperſis jugera membris,
Obtineat, ſed qui terrai totius orbem:
Non tamen aeternum poterit perferre dolorem,
Nec praebere cibum proprio de corpore ſemper;
Sed Tityos nobis hic eſt: in amore jacentem
Quem volucres lacerant, atque exeſt anxius angor;
Aut aliâ quâvis ſcindunt cuppedine curae.

835. *Ixion's torments, or Pirithous' fate.*] Trapp obſerves, that there is a wonderful elegance in the original.——

——— *Jam jam labſura, cadentique*
Inminet adſimilis! ———

By that ſyllable *que* which would be redundant were it not for the elision

fool! to mock the bolts of heav'n above,
hoſe inimitable flames of Jove!
rom the clouds, th' avenging father aims
ther bolts and undiſſembled flames:
d from his car, the mimic thunderer fell,
n a fiery whirlwind plung'd to hell.
ere too th' enormous Tityus I beheld,
's mighty giant ſon, ſtretch'd o'er th' infernal field;
ver'd nine large acres as he lay,
e with fierce ſcreams a vultur tore away
ver for her food, and ſcoop'd the ſmoking prey;
'd deep her bloody beak, nor plung'd in vain,
ill the fruitful fibres ſpring again,
, and renew th' enormous monſter's pain.
wells for ever in his roomy breaſt,
ives the roaring fiend a moment's reſt;
ill th' immortal prey ſupplies th' immortal feaſt.
I the Lapiths' horrid pains relate,
's torments, or Pirithoüs' fate?
igh a tottering rocky fragment ſpreads,
s in air, and trembles o'er their heads.
h'd on the couch, they ſee with longing eyes
al pomp ſucceſſive banquets riſe,
e lucid columns, glorious to behold,
rt th' imperial canopies of gold.
ueen of furies, a tremendous gueſt,
y their ſide, and guards the tempting feaſt,
h if they touch, her dreadful torch ſhe rears,
s in their eyes, and thunders in their ears.
that on earth had baſe purſuits in view,
brethren hated, or their parents ſlew,

by *inminet*, the firſt verſe ſeems to be tumbling down he ſecond, to expreſs the thing deſcribed.

. *They that on earth.*] Let thoſe who think reading the n uſeleſs and trifling ſtudy, attentively conſider the noble ſt moral that is contained in this deſcription of the crimi- hom our poet hath here ſelected to be puniſhed. Biſhop

Aut qui divitiis ſoli incubuere repertis,
Nec partem poſuere ſuis, quae maxima turba eſt;
Quique ob adulterium caeſi, quique arma ſecuti
Inpia, nec veriti dominorum fallere dextras,
Incluſi poenam exſpectant. ne quaere doceri
Quam poenam, aut quae forma viros, fortunave merſit.
Saxum ingens volvont alii, radiiſque rotarum
Diſtricti pendent: ſedet, aeternumque ſedebit,
Infelix Theſeus: Phlegyaſque miſerrimus omnis
Admonet, et magna teſtatur voce per umbras:
Diſcite juſtitiam moniti, et non temnere divos.
Vendidit hic auro patriam, dominumque potentem
Inpoſuit: fixit leges pretio atque refixit.
Hic thalamum invaſit gnatae vetitoſque hymenaeos.
Auſi omnes inmane nefas, auſoque potiti.
Non, mihi ſi linguae centum ſint, oraque centum,
Ferrea vox, omnis ſcelerum conprendere formas;
Omnia poenarum percurrere nomina poſſim.
Haec ubi dicta dedit Phoebi longaeva ſacerdos:
Sed jam, age, carpe viam, et ſuſceptum perfice munus:
Adceleremus, ait. Cyclopum educta caminis
Moenia conſpicio, atque adverſo fornice portas;
Haec ubi nos praecepta jubent deponere dona,
Dixerat, et pariter, greſſi per opaca viarum,
Conripiunt ſpatium medium, foribuſque propinquant.

Warburton obſerves, that this paſſage relates to the infringers of the duties of imperfect obligation, which civil laws cannot reach: ſuch as, want of natural affection to brothers, duty to parents, protection to clients, and charity to the poor. He adds, next to theſe are placed, thoſe peſts of public and private peace, the traitor and the adulterer. It is obſervable, he does not ſay, ſimply, *adulteri*, but *ob adulterium cæſi*; as implying, that the greateſt civil puniſhment makes no atonement for this crime at the bar of divine juſtice.

865. *And barter'd glorious liberty for gold.*] Servius ſays, that Curio is hinted at in theſe lines, and Mark Antony in the ſucceeding. And Donatus tells us, that Tully is pointed at by the inceſtuous criminal, next mentioned; Salluſt adopts this calumny againſt Cicero, his violent enemy; of whom he ſays—*Filia matris pellex.* Servius rejects this opinion as a groundleſs ſlander.

And, ſtill more numerous, they who ſwell'd their ſtore,
But ne'er reliev'd their kindred or the poor:
Or in a cauſe unrighteous fought and bled;
Or periſh'd in the foul adulterous bed;
Or broke the ties of faith with dark deceit;
Impriſon'd deep, their deſtin'd torments wait.
But what their torments, ſeek not thou to know,
Or the dire ſentence of their endleſs woe.
Some roll a ſtone, rebounding down the hill,
Some hang ſuſpended on the whirling wheel;
There Theſeus groans in pains that ne'er expire,
Chain'd down for ever in a chair of fire.
There Phlegyas feels unutterable woe,
And roars inceſſant thro' the ſhades below;
Be juſt, ye mortals! by theſe torments aw'd,
Theſe dreadful torments, not to ſcorn a god.
This wretch his country to a tyrant ſold,
And barter'd glorious liberty for gold,
Laws for a bribe he paſt, but paſt in vain,
For the ſame laws a bribe repeal'd again.
This wretch by hot prepoſterous luſt was led,
To climb and violate his daughter's bed.
To ſome enormous crimes they all aſpir'd;
All feel the torments that thoſe crimes requir'd!
Had I a hundred mouths, a hundred tongues,
A voice of braſs, and adamantine lungs,
Not half the mighty ſcene could I diſcloſe,
Repeat their crimes, or count their dreadful woes!---
Thus ſpoke the prieſteſs of the god of day;
And, haſte, ſhe cry'd; to hell's great empreſs pay
The deſtin'd preſent, and purſue thy way.
For lo! the high Cyclopean walls are near,
And in full view the maſſy gates appear.
On theſe the gods enjoin thee to beſtow
The ſacred offering of the golden bough.
This ſaid, they journey'd thro' the ſolemn gloom,
And reach'd at length the proud imperial dome:

Occupat Aeneas aditum, corpuſque recenti
Spargit aqua, ramumque adverſo in limine figit.
His demum exactis, perfecto munere divae,
Devenere locos laetos, et amoena vireta
Fortunatorum nemorum, ſedeſque beatas.
Largior hic campos aether et lumine veſtit
Purpureo; ſolemque ſuum, ſua ſidera norunt.
Pars in gramineis exercent membra palaeſtris;
Contendunt ludo, et fulva luctantur arena:
Pars pedibus plaudunt choreas, et carmina dicunt.
Nec non Threïcius longa cum veſte ſacerdos
Obloquitur numeris ſeptem diſcrimina vocum:
Jamque eadem digitis, jam pectine pulſat eburno.
Hic genus antiquum Teucri, pulcherrima proles,
Magnanimi heroës, nati melioribus annis,
Iluſque, Aſſaracuſque, et Trojae Dardanus auctor.
Arma procul, curruſque virûm miratur inanis.
Stant terra defixae haſtae, paſſimque ſoluti
Per campum paſcuntur equi. quae gratia curruum
Armorumque fuit vivis, quae cura nitentis
Paſcere equos, eadem ſequitur tellure repoſtos.
Conſpicit, ecce, alios dextra laevaque per herbam
Veſcentis, laetumque choro Paeana canentis,
Inter odoratum lauri nemus: unde ſuperne
Plurimus Eridani per ſilvam volvitur amnis.

890. *Here glowing Æther ſhoots.*] The whole deſcription is ſo charming (ſays Trapp) that it is almoſt Elyſium to read it. As the curſed inhabitants of the other regions are (as I obſerved) moſt judiciouſly ſpecified, ſo are the bleſſed ones of this: Thoſe who ſuffered in the ſervice of their country; holy prieſts; pious poets; inventors of arts and ſciences: in a word, all public-ſpirited perſons and benefactors to mankind.

"The ancients never failed more in any thing (ſays Spence,) than in making a heaven: and if one was to conſider all the modern deſcriptions of the ſame, we ſhould find moſt of them perhaps little better than the ancient ones. They had ſcarce any thing in the old philoſophy, that held firmly againſt the fears of death; and therefore the notions which the Romans had even of a place of bliſs, had ſomething gloomy intermixed with

With eager ſpeed his courſe the hero bore,
With living ſtreams his body ſprinkled o'er,
And fixt the glittering preſent on the door.
Theſe rites compleat, they reach the flowery plains,
The verdant groves where endleſs pleaſure reigns.
Here glowing Æther ſhoots a purple ray,
And o'er the region pours a double day.
From ſky to ſky th' unweary'd ſplendor runs,
And nobler planets roll round brighter ſuns.
Some wreſtle on the ſands; and ſome, in play
And games heroic, paſs the hours away.
Thoſe raiſe the ſong divine, and theſe advance
In meaſur'd ſteps to form the ſolemn dance.
There Orpheus, graceful in his long attire,
In ſeven diviſions ſtrikes the ſounding lyre;
Acroſs the chords the quivering quill he flings,
Or with his flying fingers ſweeps the ſtrings.
Here Teucer's ancient race the prince ſurveys,
The race of heroes born in happier days:
Ilus, Aſſaracus in arms rever'd,
And Troy's great founder Dardanus appear'd:
Before him ſtalk'd the tall majeſtic train,
And pitch'd their idle lances on the plain.
Their arms and airy chariots he beheld;
The ſteeds unharneſs'd graz'd the flowery field.
Thoſe pleaſing cares the heroes felt, alive,
For chariots, ſteeds, and arms, in death ſurvive.
Some on the verdant plains were ſtretch'd along;
Sweet to the ear their tuneful Pæans rung:
Others beneath a laurel grove were laid,
And joyful feaſted in the fragrant ſhade.
Here, glittering thro' the trees, his eyes ſurvey
The ſtreams of Po deſcending from the day.

with it. Though the ideas of Virgil are much preferable to thoſe of Homer on this ſubject; they are ſtill low and mean enough o'conſcience." POLYMETIS, p. 281.

Hic manus, ob patriam pugnando volnera paſſi,
Quique ſacerdotes caſti, dum vita manebat,
Quique pii vates, et Phoebo digna locuti,
Inventas aut qui vitam excoluere per artis,
Quique ſui memores alios fecere merendo:
Omnibus his nivea cinguntur tempora vitta.
Quos circumfuſos ſic eſt adfata Sibylla;
Muſaeum ante omnis: medium nam plurima turba
Hunc habet, atque humeris exſtantem ſuſpicit altis:
Dicite, felices animae, tuque, optime vates;
Quae regio Anchiſen, quis habet locus? illius ergo
Venimus, et magnos Erebi tranavimus amnis.
Atque huic reſponſum paucis ita reddidit heros:
Nulli certa domus. lucis habitamus opacis,
Riparumque toros et prata recentia rivis
Incolimus. ſed vos, ſi fert ita corde voluntas,
Hoc ſuperate jugum; et facili jam tramite ſiſtam.
Dixit, et ante tulit greſſum, campoſque nitentis
Deſuper oſtentat: dehinc ſumma cacumina linquunt.

(666. ſqq.) Quod Muſaeum potiſſimum nominat poëta, mirantur Intpp. Enimuero Homerus ſane Aeneae in inferis occurrere non potuit. Cum autem de antiquioribus aliquis eſſet laudandus, Orpheus autem iam ſup. 119. memoratus eſſet, vix alius praeter Linum vel Muſaeum ſurrogari potuit. Magna autem Muſaei auctoritas propter religiones et teletas inſtitutas. Ceterum ad Homerum in ſimili loco rem tranſtulit praeclare Silius XIII, 780 ſqq.

928. *But chief Muſæus.*] Some commentators, ſays Segrais, aſk why Virgil does Muſæus the honour to place him in the Elyſian fields, and to addreſs the Sibyl's words to him, rather than to Homer. I once ſaw a company of very learned men, almoſt unanimouſly agree, that Virgil ought indeed to have beſtowed this honour upon Homer, but that his jealouſy of him prevented it. I did not at that time reflect on it, and yet nothing is more ridiculous than this, and the anſwer to this objection is obvious; which is, that Virgil would have been guilty of a horrible fault in giving this commiſſion to Homer in Æneas's life-time, ſince he was not born till a long time after. Wherefore to anſwer the Sibyl, this wiſe poet has choſen Muſæus, who being Orpheus's diſciple, was much ancienter than Homer; for he lived about the time of the Trojan war itſelf. It is ſcarce credible,

a bleſt train advance along the meads,
ſnowy wreaths adorn their graceful heads:
›ts who periſh'd for their country's right,
›bly triumph'd in the field of fight:
:, holy prieſts, and ſacred poets ſtood,
ſung with all the raptures of a god:
hies; who life by uſeful arts refin'd;
thoſe; who leave a deathleſs name behind,
ls of the world, and fathers of mankind!
is ſhining band the prieſteſs thus addreſt,
iief Muſæus, tow'ring o'er the reſt;
;h the poet's lofty ſtature ſpreads
: the train, and overtops their heads!
iappy ſouls! and thou, bleſt poet, ſay,
e dwells Anchiſes, and direct our way?
m we took the dire infernal road;
:em'd huge Acheron's tremendous flood.
iom the bard—Unſettled we remove,
:aſure calls from verdant grove to grove;
ı'd on the flowery meads, at eaſe we lie,
ear the ſilver rills run bubbling by.
then, aſcend this point, and hence ſurvey
ı' deſcent an open eaſy way.
›ke, then ſtalk'd before; and from the brow
out the fair enamell'd fields below.
leave the proud aërial height again,
leas'd bend downward to the bliſsful plain.

:, that Scaliger the father ſhould be ſo much miſtaken
is, Poet. B. 5. c. 2. when he takes Muſæus, the
of the ſmall poem of Leander and Hero who, as
:arned men believe, was later than Virgil himſelf, for
ient Muſæus; and that he ſhould alledge, to ſhew how
iis poet was ſuperior to Homer, that it was for that rea-
: Virgil preferred him to Homer in the honour which he
in the Elyſian fields, without ever thinking how im-
it it would have been to place Homer in hell before the
f Æneas, Ulyſſes, and ſo many heroes whoſe adventures
›loits he ſung. If Homer had lived during the Trojan

At pater Anchiſes penitus convalle virenti
Incluſas animas, ſuperumque ad lumen ituras,
Luſtrabat ſtudio recolens, omnemque ſuorum
Forte recenſébat numerum, caroſque nepotes,
Fataque, fortunaſque virûm, moreſque, manuſque.
Iſque ubi tendentem adverſum per gramina vidit
Aenean, alacris palmas utraſque tetendit:
Effuſaeque genis lacrimae; et vox excidit ore:
Veniſti tandem, tuaque ſpectata parenti
Vicit iter durum pietas? datur ora tueri,
Gnate, tua; et notas audire et reddere voces?
Sic equidem ducebam animo, rebarque futurum,
Tempora dinumerans: Nec me mea cura fefellit.
Quas ego te terras, et quanta per aequora vectum
Accipio! quantis jactatum, gnate, periclis!
Quam metui, ne quid Libyae tibi regna nocerent!
Ille autem: Tua me, genitor, tua triſtis imago,
Saepius occurrens, haec limina tendere adegit.
Stant ſale Tyrrheno claſſes: da jungere dextram,
Da, genitor; teque amplexu ne ſubtrahe noſtro.
Sic memorans largo fletu ſimul ora rigabat.
Ter conatus ibi collo dare brachia circum:
Ter fruſtra conprenſa manus effugit imago,
Par levibus ventis, volucrique ſimillima ſomnio.

war, he had never choſen it for the ſubject of his poem, and he muſt have diſpatched his Iliad and Odyſſey very haſtily in ſeven years, in order to be ready to hold this dialogue with the Sibyl; but it is plainly proved that he did not live till long after; and as no reaſon obliged Virgil to be guilty of this error in chronology, and it being impoſſible for him to be ignorant of it, he therefore avoided ſuch a groſs fault: which would be, in a word, to make Homer die before he was born. I believe on the contrary, that if he could handſomely have mentioned him, he would very willingly have done him that honour, nothing appearing in his character, unworthy of a moſt generous mind.

953. *Eager he ſtretch'd.*] Our expectation had been long raiſed, and one longed moſt eagerly for the interview betwixt Æneas and his father; and now when it really happens, what can be imagined more intereſting? Nothing can be more artful and judicious, than ſaying that Anchiſes was at that very time employed in taking a view of his poſterity.

:hiſes there, the hero's fire divine,
in the vale had rang'd his glorious line;
behind rank, his joyful eyes ſurvey
hiefs in bright ſucceſſion riſe to day.
unts th' illuſtrious race with ſtudious cares,
deeds, their fates, their victories and wars.
is his lov'd Æneas he beheld,
ar, dear ſon, advancing o'er the field;
he ſtretch'd his longing arms, and ſhed
im of tears, and thus with tranſport ſaid:
has thy long-try'd pious love ſurpaſt
readful road, to meet thy ſire at laſt?
is it given to ſee, nor ſee alone,
:ar, and anſwer to my godlike ſon?
: preſag'd, indeed, as late I ran
imes and ſeaſons; nor preſag'd in vain.
what ſtrange lands, what ſtormy ſeas and ſkies
is my ſon, to bleſs my longing eyes?
lid my anxious mind your danger move,
when in Carthage you indulg'd your love!
ir ſhade, the prince replies, your angry ſhade,
ay a frightful viſion I ſurvey'd.
ir beheſt I came to theſe abodes;
et lies anchor'd in the Tuſcan floods:
ne, O father! give thy hand, nor ſhun
:ar embraces of a duteous ſon.
yet he ſpoke, the tender ſorrows riſe,
ie big drops run trickling from his eyes.
: round his neck his eager arms he threw;
: from his empty arms the phantom flew,
is the wind, with momentary flight,
is a fleeting viſion of the night.

In Carthage.] There is great art in making Anchiſes for his ſon, while he was detained at Carthage. It re- :he reader of that important epiſode. The expreſſion, *tibi regna nocerent*, ſeems to hint at the ancient enmity Rome and Carthage.

Interea videt Aeneas in valle reducta
Secluſum nemus, et virgulta ſonantia ſilvis,
Lethaeumque, domos placidas qui praenatat, amnem.
Hunc circum innumerae gentes, populique volabant.
Ac veluti in pratis, ubi apes aeſtate ſerena
Floribus inſidunt variis, et candida circum
Lilia funduntur: ſtrepit omnis murmure campus.
Horreſcit viſu ſubito, cauſſaſque requirit
Inſcius Aeneas, quae ſint ea flumina porro,
Quive viri tanto conplerint agmine ripas.
Tum pater Anchiſes: Animae, quibus altera fato
Corpora debentur, Lethaei ad fluminis undam
Securos latices et longa oblivia potant.
Has equidem memorare tibi atque oſtendere coram,
Jampridem hanc prolem cupio enumerare meorum:
Quo magis Italia mecum laetere reperta.
O pater, anne aliquas ad caelum hinc ire putandum eſt
Sublimis animas, iterumque ad tarda reverti
Corpora? quae lucis miſeris tam dira cupido?
Dicam equidem: nec te ſuſpenſum, gnate, tenebo:
Suſcipit Anchiſes, atque ordine ſingula pandit.
Principio caelum ac terras, campoſque liquentis,

992. *New mortal bodies.*] Alluding to the Pythagorean doctrine, of the tranſmigration of the ſoul, from one body to another; which notion is finely ridiculed in that dialogue of Lucian, entitled the *cock*; perhaps, the moſt humorous piece of that author.

1001. *Can they covet their corporeal chain?*] This may ſhew that Virgil had nobler thoughts of life and death than Homer; as Lucan had nobler than either of them. SPENCE.

1007. *Know firſt, a ſpirit.*] In theſe ſublime and exalted verſes, Virgil follows the refined ſentiments of Plato, concerning the *anima mundi*, or ſoul of the world, pervading and vivifying all created things. To illuſtrate this opinion, I ſhall tranſcribe a paſſage of the excellent Biſhop Berkley, to whom one may with juſtice apply what he himſelf finely ſays of Plato, viz. 'That he hath joined with an imagination the moſt ſplendid and magnificent, an intellect not leſs deep and clear.'—

"Both Stoics and Platonics held the world to be alive, tho' ſometimes it be mentioned as an ancient animal, ſometimes as a plant

Meantime the hero ſaw, with wondering eyes,
Deep in a vale a waving foreſt riſe:
Thro' thoſe ſequeſter'd ſcenes ſlow Lethe glides,
And in low murmurs lulls her ſlumbering tides;
Unnumber'd ghoſts around the waters throng,
And o'er the brink the airy nations hung.
So to the meads in glowing ſummer pour
The cluſtering bees, and rifle every flow'r:
O'er the ſweet lillies hang the buſy ſwarms;
The fields remurmur to the deep alarms.
Struck with the ſight, the prince aſtoniſh'd ſtood;
Oh! ſay, why throng ſuch numbers to the flood?
Or what the nature of the wond'rous tide,
And who the crowds?—To whom the ſire reply'd:
To all thoſe ſouls who round the river wait,
New mortal bodies are decreed by fate.
To yon' dark ſtreams the gliding ghoſts repair,
And quaff deep draughts of long oblivion there.
How have I wiſh'd before thee to diſplay
Theſe my deſcendants, ere they riſe to day!
Thus ſhalt thou Latium find with double joy,
Since fate has fixt th' eternal throne of Troy.——
O father! ſay, can heavenly ſouls repair
Once more to earth, and breathe the vital air?
What!—can they covet their corporeal chain?
Gods!—can the wretches long for life again!—
Attend, he cried, while I unfold the whole,
And clear theſe wonders that amaze thy ſoul.
Then the great ſire the ſcheme before him lays,
And thus each aweful ſecret he diſplays:
Know firſt, a ſpirit, with an active flame,
Fills, feeds and animates this mighty frame;

a plant or vegetable. But in this, notwithſtanding what hath been ſurmiſed by ſome learned men, there ſeems to be no atheiſm. For ſo long as the world is ſuppoſed to be quickened by elementary fire or ſpirit, which is itſelf animated by ſoul, and

Lucentemque globum lunae, Titaniaque aſtra
Spiritus intus alit, totamque infuſa per artus
Mens agitat molem, et magno ſe corpore miſcet.
Inde hominum pecudumque genus, vitaeque volantum,
Et quae marmoreo fert monſtra ſub aequore pontus.
Igneus eſt ollis vigor, et caeleſtis origo
Seminibus, quantum non noxia corpora tardant,
Terrenique hebetant artus, moribundaque membra.
Hinc metuunt, cupiuntque: dolent, gaudentque: neque
Diſpiciunt clauſae tenebris et carcere caeco. [auras
Quin et ſupremo cum lumine vita reliquit,
Non tamen omne malum miſeris, nec funditus omnes
Corporeae excedunt peſtes: penituſque neceſſe eſt
Multa diu concreta modis inoleſcere miris.

and directed by underſtanding, it follows that all parts thereof originally depend upon, and may be reduced unto, the ſame indiviſible ſtem or principle, to wit, a ſupreme mind; which is the concurrent doctrine of Pythagoreans, Platonics, and Stoics. There is, according to theſe philoſophers, a life infuſed throughout all things. The πυρ νοερον, πυρ τεχνικον, an intellectual and artificial fire, an inward principle, animal ſpirit, or natural life, producing and forming within as art doth without; regulating, moderating, and reconciling the various motions, qualities, and parts of this mundane ſyſtem. By virtue of this life, the great maſſes are held together in their orderly courſes, as well as the minuteſt particles governed in their natural motions, according to the ſeveral laws of attraction, gravity, electricity, magnetiſm, and the reſt. It is this gives inſtincts, teaches the ſpider her web, and the bee her honey. This it is that directs the roots of plants to draw forth juices from the earth, and the leaves and cortical veſſels to ſeparate and attract ſuch particles of air and elementary fire, as ſuit their reſpective natures. Nature ſeems to be not otherwiſe diſtinguiſhed from the *anima mundi*, than as life is from ſoul; and upon the principles of the oldeſt philoſophers, may not improperly or incongruouſly be ſtiled the life of the world.—Alcinous, in his tract of the doctrine of Plato, ſaith, that God hath given the world both mind and ſoul: others include both in the word ſoul, and ſuppoſe the ſoul of the world to be God. Philo appears to be of this opinion, in ſeveral parts of his writings. And Virgil, who

Runs thro' the watry worlds, the fields of air,
The pond'rous earth, the depths of Heav'n; and there
Glows in the ſun and moon, and burns in every ſtar.
Thus, mingling with the maſs, the general ſoul
Lives in the parts, and agitates the whole.
From that celeſtial energy began
The low-brow'd brute; the imperial race of man;
The painted birds who wing th' aërial plain,
And all the mighty monſters of the main.
Their ſouls at firſt from high Olympus came;
And, if not blunted by the mortal frame,
Th' etherial fires would ever burn the ſame!
But while on earth; by earth-born paſſions toſt,
The heavenly ſpirits lie extinct and loſt;
Nor ſteal one glance, before their bodies die,
From thoſe dark dungeons to their native ſky.
Ev'n when thoſe bodies are to death reſign'd,
Some old inherent ſpots are left behind;
A ſullying tincture of corporeal ſtains
Deep in the ſubſtance of the ſoul remains.
Thus are her ſplendors dimm'd, and cruſted o'er
With thoſe dark vices, that ſhe knew before.

who was no ſtranger to the Pythagorean and Platonic tenets, writes to the ſame purpoſe:

——— *Deum namque ire per omnes*
Terraſque tractuſque maris, coelumque profundum, &c.

Thus much the ſchools of Pythagoras and Plato ſeem agreed in, to wit, that the ſoul of the world, whether having a diſtinct mind of its own, or directed by a ſuperior mind, doth embrace all its parts, connect them by an inviſible and indiſſoluble chain, and preſerve them ever well adjuſted and in good order."

BERKLEY's Siris, p. 133.

1029. *Thus are her ſplendors dimm'd, and cruſted o'er.*] Nothing can be more refined and ſpiritualized, than the doctrine of Plato, which our poet here purſues, concerning the baſeneſs of indulging ſenſual pleaſures, and of the filth, the ſtains, and the corruption with which they gradually taint and infect the ſoul. Milton has beautifully adorned theſe ſentiments in his Comus:

Ergo exercentur poenis, veterumque malorum
Supplicia expendunt. aliae panduntur inanis
Suſpenſae ad ventos: aliis ſub gurgite vaſto
Infectum eluitur ſcelus, aut exuritur igni.
Donec longa dies perfecto temporis orbe
Concretam exemit labem, purumque reliquit
Aetherium ſenſum, atque auraï ſimplicis ignem.
Quiſque ſuos patimur Manis: exinde per amplum
Mittimur Elyſium, et pauci laeta arva tenemus:
Has omnis, ubi mille rotam volvêre per annos,
Lethaeum ad fluvium deus evocat agmine magno:
Scilicet inmemores ſupera ut convexa reviſant,
Rurſus et incipiant in corpora velle reverti.
Dixerat Anchiſes: gnatumque unaque Sibyllam
Conventus trahit in medios, turbamque ſonantem:
Et tumulum capit, unde omnis longo ordine poſſit
Adverſos legere, et venientum diſcere voltus.
Nunc age, Dardaniam prolem, quae deinde ſequatur
Gloria, qui maneant Itala de gente nepotes,
Inluſtris animas, noſtrumque in nomen ituras,

the reader of taſte will thank me for inſerting the paſſage, though it be pretty long.

—— When luſt
By unchaſte looks, looſe geſtures, and foul talk,
But moſt by lewd and laviſh act of ſin,
Lets in defilement to the inward parts,
The ſoul grows clotted by contagion,
Imbodies and imbrutes, till ſhe quite loſe
The divine property of her firſt being.
Such are thoſe thick and gloomy ſhadows damp,
Oft ſeen in charnel vaults, and ſepulchres,
Lingring and ſitting by a new-made grave;
As loth to leave the body that it lov'd;
And linkt itſelf by carnal ſenſuality,
To a degenerate and degraded ſtate.

I cannot forbear obſerving, that this fine circumſtance of the ghoſts lingering near vaults, &c. is literally tranſlated from Plato. The moral parts of Comus, are of the higheſt and moſt ſpiritual kind. Few pieces are ſo proper for the peruſal of youth.

For this the ſouls a various penance pay,
To purge the taint of former crimes away:
Some in the ſweeping breezes are refin'd,
And hung on high to whiten in the wind:
Some cleanſe their ſtains beneath the guſhing ſtreams,
And ſome riſe glorious from the ſearching flames.
Thus all muſt ſuffer; and, thoſe ſufferings paſt,
The clouded minds are purify'd at laſt.
But when the circling ſeaſons as they roll,
Have cleans'd the droſs long-gather'd round the ſoul;
When the celeſtial fire divinely bright,
Breaks forth victorious in her native light;
Then we, the choſen few, Elyſium gain,
And here expatiate on the bliſsful plain.
Both thoſe thin airy throngs thy eyes behold,
When o'er their heads a thouſand years have roll'd,
In mighty crowds to yon' Lethean flood
Swarm at the potent ſummons of the god;
There deep the draught of dark oblivion drain;
Then they deſire new bodies to obtain,
And viſit heav'n's etherial realms again.
This ſaid, the ſire conducts their ſteps along
Thro' the loud tumult of th' aërial throng;
Then climb'd a point, and every face deſcry'd,
As the huge train preſt forward to the tide:
Now hear, while I diſplay our race divine,
And the long glories of our Dardan line,
The noble Roman heroes, who ſhall riſe
From Trojan blood, ſucceſſive, to the ſkies.

1056. *Now hear.*] Prophecies are oracular, and therefore ſhort; and thoſe eſpecially ought to be ſo, which are predictions of things already paſt. An indifferent writer (as ſome moderns upon the ſame occaſion have actually done) would have launched out into long deſcriptions, and given us the hiſtory at large. But this is not to imitate Virgil: He gives us only ſhort hints in a divine enthuſiaſm; and even thoſe not in the real order of time, as things actually happened: It was not his buſineſs to be an exact chronologer: this would have been extremely flat, and dull: and the reader would have known before-

Expediam dictis, ac te tua fata docebo.
Ille (vides) pura juvenis qui nititur haſta,
Proxima ſorte tenet lucis loca; primus ad auras
Aetherias Italo conmixtus ſanguine ſurget
Silvius Albanum nomen, tua poſtuma proles:
Quem tibi longaevo ſerum Lavinia conjunx
Educet ſilvis regem, regumque parentem:
Unde genus Longa noſtrum dominabitur Alba:
Proximus ille Procas, Trojanae gloria gentis,
Et Capys, et Numitor, et qui te nomine reddet
Silvius Aeneas, pariter pietate vel armis
Egregius, ſi umquam regnandam acceperit Albam.
Qui juvenes! quantas oſtentant, aſpice, vires!
Atque umbrata gerunt civili tempora quercu.
Hi tibi Nomentum, et Gabios, urbemque Fidenam,
Hi Collatinas inponent montibus arces,
Pometios, Caſtrumque Inüi, Bolamque, Coramque.
Haec tum nomina erunt, nunc ſunt ſine nomine terrae.
Quin et avo comitem ſeſe Mavortius addet
Romulus; Aſſaraci quem ſanguinis Ilia mater
Educet. viden' ut geminae ſtant vertice criſtae,
Et pater ipſe ſuo ſuperûm jam ſignat honore?
En hujus, gnate, auſpiciis illa incluta Roma
Imperium terris, animos aequabit Olympo,

before-hand what he was going to ſay: but now he is agreeably diſappointed and ſurpriſed. Anchiſes has a proſpect at once of all the ghoſts ſtanding before him; and they are not ſuppoſed to be ranged in order according to their future ſucceſſion. Yet he does not entirely neglect chronology; ſo as to name Romulus firſt, then Camillus, then Numitor, then Auguſtus, and then Numa. SEGRAIS.

1080. *Nomentum.*] Nomentum was a city of the Sabines, fourteen miles from Rome. At preſent it is but a little town called Lometana. Gabia was thirteen miles from Rome, on the road from thence to Preneſte. Fidena was a city of the Sabines, which, according to Strabo, owed its origin to the Albans. Caſtel Giubelo is at preſent built on its ruins. Collatia was ſo called, becauſe the neighbouring people contributed to build it. Pometia was a city of the Volſci, near the Pontinan marſh. Bola was ten miles from Rome on the Appian road, and Cora in the Campagna of Rome, now called Cori.

This mighty ſcene of wonders I relate,
And open all thy glorious future fate.
Firſt then behold yon' blooming youth appear,
That hero leaning on his ſhining ſpear!
This thy laſt ſon, thy hoary age ſhall grace,
Thy firſt brave offspring of the Latian race;
From fair Lavinia in the groves he ſprings,
A king, and father of a race of kings;
Sylvius his name; proud Alba ſhall he ſway,
And to his ſons th' imperial pow'r convey.
See! where the youth, already wing'd to riſe,
Stands on the verge of life, and claims the ſkies,
Procas the next behold, a chief divine,
Procas the glory of the Trojan line;
Capys and Numitor there pant for fame;
There a new * Sylvius bears thy mighty name;
Like thee, juſt, great and good, for valour known,
The chief ſhall mount th' imperial Alban throne.
What ſtrength each youth diſplays! but who are thoſe
With Civic crowns around their manly brows?
By thoſe ſhall Gabii and Nomentum riſe,
And proud Collatian tow'rs invade the ſkies,
Then Faunus' town with turrets ſhall be crown'd,
And fair Fidena ſtretch her ramparts round.
Then Bola too ſhall riſe, of mighty fame;
Unpeopled now they lie, and lands without a name!
Bright Ilia, ſprung from Trojan blood, ſhall bear
Yon' glorious hero to the god of war:
Behold great Romulus, her victor ſon;
Whoſe ſword reſtores his grandſire to the throne,
Lo! from his helmet what a glory plays!
And Jove's own ſplendors round his temples blaze.
From this brave prince, majeſtic Rome ſhall riſe;
The boundleſs earth, her empire ſhall comprize;
Her fame and valour tow'r above the ſkies!

* Sylvius Æneas.

Septemque una ſibi muro circumdabit arces,
Felix prole virûm. qualis Berecyntia mater
Invehitur curru Phrygias turrita per urbis,
Laeta deûm partu, centum conplexa nepotes,
Omnis caelicolas, omnis ſupera alta tenentis.
Huc geminas nunc flecte acies: hanc aſpice gentem,
Romanoſque tuos. hic Caeſar, et omnis Iuli
Progenies, magnum caeli ventura ſub axem.
Hic vir, hic eſt, tibi quem promitti ſaepius audis,
Auguſtus Caeſar, Divi genus: aurea condet
Saecula qui rurſus Latio, regnata per arva
Saturno quondam, ſuper et Garamantas et Indos
Proferet imperium. jacet extra ſidera tellus,
Extra anni ſoliſque vias, ubi caelifer Atlas
Axem humero torquet ſtellis ardentibus aptum.
Hujus in adventum jam nunc et Caſpia regna
Reſponſis horrent divôm, et Maeotia tellus,
Et ſeptem gemini turbant trepida oſtia Nili.

1105. *See here thy race divine.*] Here is a particular beauty, which I do not know that any one has taken notice of. The liſt which Virgil has here drawn up, was in general to do honour to the Roman name, but more particularly to compliment Auguſtus. For this reaſon Anchiſes, who ſhews Æneas moſt of the reſt of his deſcendants in the ſame order that they were to make their appearance in the world, breaks his method for the ſake of Auguſtus, whom he ſingles out immediately after having mentioned Romulus, as the moſt illuſtrious perſon who was to riſe in that empire, which the other had founded. He was impatient to deſcribe his poſterity, raiſed to the utmoſt pitch of glory: and therefore paſſes over all the reſt to come at this great man, whom by this means he implicitly repreſents as making the moſt conſpicuous figure among them. By this artifice the poet did not only give his emperor the greateſt praiſe he could beſtow upon him; but hindered his reader from drawing a parallel, which would have been diſadvantageous to him, had he been celebrated in his proper place; that is, after Pompey and Cæſar, who each of them eclipſed Auguſtus in military glory. Though there have been finer things ſaid of this emperor than of any other man, all the wits of his age having tried to out-rival one another on that ſubject, he never received a compliment which can be compared, for ſublimity of thought, to that which the poet here makes him.

ADDISON's Guardian, No. 138.

Seven ample hills th' imperial city grace,
Who nobly glories in her martial race;
Proud of her ſons, ſhe lifts her head on high;
Proud, as the mighty mother of the ſky,
When thro' the Phrygian towns, ſublime in air,
She rides triumphant in her golden car,
Crown'd with a nodding diadem of tow'rs;
And counts her offspring, the celeſtial pow'rs,
A ſhining train, who fill the bleſt abode,
A hundred ſons, and ev'ry ſon a god!
Turn, turn thine eyes! ſee here thy race divine,
Behold thy own imperial Roman line:
Cæſar, with all the Julian name, ſurvey;
See where the glorious ranks aſcend to day!—
This—this is he!—the chief ſo long foretold
To bleſs the land where Saturn rul'd of old,
And give the Lernean realms a ſecond age of gold!
The promis'd prince, Auguſtus the divine,
Of Cæſar's race, and Jove's immortal line!
This mighty chief his empire ſhall extend
O'er Indian realms, to earth's remoteſt end.
The hero's rapid victories out-run
The year's whole courſe, the ſtars, and journeys of the ſun!
Where, high in air, huge Atlas' ſhoulders riſe,
Support th' etherial lights, and prop the rolling ſkies!
He comes!—he comes!—proclaim'd by every god!
Nile hears the ſhout, and ſhakes in every flood.
Proud Aſia flies before his dire alarms,
And diſtant nations tremble at his arms.

1120. *Proclaim'd by every god.*] The original ſays,

Hujus in adventum jam nunc & Caſpia regna
Reſponſis horrent divûm.——

Catrou makes the following remark: It appears that Virgil alludes, in this paſſage, to a certain oracle or prediction, which a little before the time of Auguſtus's birth had ſpread itſelf over the univerſe. It was, that there would ſoon be born a perſon,

Nec vero Alcides tantum telluris obivit;
Fixerit aeripedem cervam licet, aut Erymanthi
Pacârit nemora, et Lernam tremefecerit arcu.
Nec, qui pampineis victor juga flectit habenis,
Liber, agens celso Nyſae de vertice tigris.
Et dubitamus adhuc virtute extendere vires?
Aut metus Auſonia prohibet conſiſtere terra?
Quis procul ille autem ramis inſignis olivae
Sacra ferens? noſco crinis incanaque mento
Regis Romani; primam qui legibus urbem
Fundabit, Curibus parvis et paupere terra
Miſſus in imperium magnum. quoi deinde ſubibit,
Otia qui rumpet patriae, reſideſque movebit
Tullus in arma viros, et jam deſueta triumphis
Agmina. quem juxta ſequitur jactantior Ancus,
Nunc quoque jam nimium gaudens popularibus auris.
Vis et Tarquinios reges, animamque ſuperbam
Ultoris Bruti, faſciſque videre receptos?
Conſulis imperium hic primus ſaevaſque ſecuris
Accipiet: gnatoſque pater, nova bella moventis,
Ad poenam pulchra pro libertate vocabit,

who ſhould be maſter of the whole world. Suetonius, who borrowed his account from Julius Marathus, relates it in the following manner: *Author eſt Julius Marathus, ante paucos quam naſceretur Auguſtus, menſes, prodigium Romæ factum publice, quo enunciabatur regem Naturam parturire.* This oracle, ſpread over the face of the whole earth, might indeed relate to Jeſus Chriſt, whoſe birth was near that time. The people applied it to Auguſtus, as the predictions of the Cumæan Sibyl, which related to the Meſſiah, were interpreted by Virgil in favour of, and by way of compliment to, the young Marcellus.

The Verſes in the original have particular pomp and energy.

1136. *That chief.*] He firſt introduced civil and religious rites and cuſtoms, and contributed to ſoften the original ferocity of the Romans.

So many realms not great Alcides paſt,
Not, when the brazen-footed hind he chas'd,
O'er Erymanthus' ſteeps the boar purſu'd;
Or drew the huge Lernean monſter's blood.
Nor Bacchus ſuch a length of regions knew,
When on his car the god in triumph flew,
And ſhook the reins, and urg'd the fiery wheels,
Whirl'd by ſwift tygers down the Indian hills.—
And doubt we yet, by virtuous deeds to riſe,
When fame, when empire is the certain prize?
Riſe, riſe, my ſon; thy Latian foes o'ercome!
Riſe, the great founder of majeſtic Rome!
But who that * chief, who crown'd with olive ſtands,
And holds the ſacred relics in his hands?
I know the pious Roman king from far,
The ſilver beard, and venerable hair;
Call'd from his little barren field away,
To pomp of empire and the regal ſway.
Tullus the next ſucceeds, whoſe loud alarms
Shall rouze the ſlumb'ring ſons of Rome to arms.
Inſpir'd by him, the ſoft unwarlike train
Repeat their former triumphs o'er again.
Lo Ancus there!—the giddy crowd he draws,
And ſwells too much with popular applauſe.
Now wou'dſt thou Tarquin's haughty race behold,
Or fierce avenging Brutus, brave and bold?
See the ſtern chief ſtalk aweful o'er the plain,
The glorious chief, who breaks the tyrant's chain:
He to his ax ſhall proud rebellion doom,
The firſt great conſul of his reſcu'd Rome!
His ſons (who arm, the Tarquins to maintain,
And fix oppreſſion in the throne again,)
He nobly yields to juſtice, in the cauſe
Of ſacred freedom and inſulted laws.

* Numa Pompilius.

1154. *His ſons, who arm, the Tarquins to maintain.*] "What I have often thought of (ſays Mr. Spence, on Pope's Odyſſey) as the

Infelix. utcumque ferent ea facta minores;
Vincet amor patriae, laudumque immenſa cupido.
Quin Decios, Druſoſque procul, ſaevomque ſecuri
Aſpice Torquatum, et referentem ſigna Camillum.
Illae autem, paribus quas fulgere cernis in armis,
Concordes animae nunc et dum nocte premuntur,
Heu quantum inter ſe bellum, ſi lumina vitae
Adtigerint, quantas acies ſtragemque ciebunt!
Aggeribus ſocer Alpinis atque arce Monoeci
Deſcendens, gener adverſis inſtructus Eois.
Ne, pueri, ne tanta animis adſueſcite bella:
Neu patriae validas in viſcera vertite vires.
Tuque prior, tu parce, genus qui ducis Olympo:
Projice tela manu, ſanguis meus.
Ille triumphata Capitolia ad alta Corintho
Victor aget currum, caeſis inſignis Achivis.

the fineſt ſubject either for poetry or painting, is the firſt Brutus on the judicial ſeat; juſt before the act of giving ſentence on his own ſons, for their treachery to the commonwealth. What a noble ſtrife was there between natural affection, and the love of one's country? between duty and deſire, between common humanity and the ſpirit (perhaps the pride) of a Roman? What a fine group of figures would the ſuppliants for the criminals compoſe in ſuch a piece? On one ſide of the tribunal, the wife of the judge and mother of the offenders; and all the relations divided in the ſame manner, between a deſire of moving pity, and an abhorrence of the very crime, for the pardon of which they would intercede: The people of Rome, on the other ſide, with looks full of mixed paſſions; ſome ſtruck with pity amidſt all their ſeverity, ſome almoſt condemning, and yet approving at the ſame time, the rigid juſtice of the father; while others commiſerate the youth of the ſons, and ſeem incenſed at the unnatural impartiality of the judge." *Evening* the ſecond, page 85. This ſubject has been very well executed ſince, by Dr. Wall, of Worceſter, whoſe fine genius for hiſtory-painting would make one regret that his time is employed in another profeſſion, were it not ſo much for the intereſt of mankind that he is ſo employed.

1164. *Behold the Druſi.*] There were two of this name, who ſignalized themſelves at Rome. The firſt defeated Haſdrubal, the brother of Hannibal. The ſecond was the ſon of Livia, the wife of Auguſtus, and made war very ſucceſsfully in Germany. The two Decii, the father and the ſon, devoted themſelves one after another to die for their country; the one in the war againſt the Gauls, the other in the war againſt the Samnites.

Camillus

Tho' harſh th' unhappy father may appear,
The judge compels the ſire to be ſevere;
And the fair hopes of fame the patriot move,
To ſink the private in the public love.
Like him, Torquatus, for ſtern juſtice known,
Dooms to the ax his brave victorious ſon.
Behold the Druſi prodigal of blood!
The Decii dying for their country's good!
Behold Camillus there; that chief ſhall come
With four proud triumphs to imperial Rome.
Lo! in bright arms two ſpirits riſe to fight!
How ſtrict their friendſhip in the realms of night!
How fierce their diſcord when they ſpring to light!
How furious in the field will both appear!
With what dire ſlaughter! what a waſte of war!
Impetuous to the fight the father pours
From the ſteep Alps, and tall Ligurian tow'rs:
The ſon, with ſervile monarchs in his train,
Leads the whole Eaſtern world, and ſpreads the plain.
Oh! check your wrath, my ſons; the nations ſpare;
And ſave your country from the woes of war;
Nor in her ſacred breaſt, with rage abhorr'd,
So fiercely plunge her own victorious ſword!
And thou, be thou the firſt; thy arms reſign,
Thou, my great ſon of Jove's celeſtial line!—
* Yon' chief ſhall vanquiſh all the Grecian pow'rs,
And lay in duſt the proud Corinthian tow'rs,
Drive to the capitol his gilded car,
And grace the triumph with the ſpoils of war.

Camillus was five times Dictator, and triumphed four times, over the Volſci, the Veii, over the Gauls (at which time he delivered Rome) and again over the ſame people in his old-age, in the year of Rome 387. The next lines relate to Julius Cæſar, and Pompey.

1181. *Thy arms reſign.*] The poet puts his own ſentiments into the mouth of Anchiſes, whom he makes to diſapprove the civil wars of Rome.

* Lucius Mummius.

Eruet ille Argos, Agamemnoniaſque Mycenas,
Ipſumque Aeaciden, genus armipotentis Achilli;
Ultus avos Trojae, templa et temerata Minervae.
Quis te, magne Cato, tacitum, aut te, Coſſe, relinquat?
Quis Gracchi genus, aut geminos, duo fulmina belli,
Scipiadas cladem Libyae, parvoque potentem
Fabricium: vel te ſulco, Serrane, ſerentem?
Quo feſſum rapitis, Fabii? tu Maximus ille es,
Unus qui nobis cunctando reſtituis rem.
Excudent alii ſpirantia mollius aera:
Credo equidem, vivos ducent de marmore voltus:
Orabunt cauſſas melius, caelique meatus
Deſcribent radio, et ſurgentia ſidera dicent:
Tu regere imperio populos, Romane, memento,
(Hae tibi erunt artes) pacique inponere morem,
Parcere ſubjectis, et debellare ſuperbos.

† T. Quinctius Flaminius. ‡ Philip king of Macedon. § M. Portius Cato the cenſor.

1194. *Or each brave Scipio's.*] Virgil had Lucretius's expreſſion in his eye, who calls Scipio Africanus

Scipiades, belli fulmen.——B. 3. 1047.

This great general put an end to the third Punic war, by utterly deſtroying Carthage.

1196. *Fabricius' worth repeat.*] Fabricius could not be corrupted by the Samnites, nor by Pyrrhus; and being offered a large bribe, anſwered, *Romam aurum non habere, ſed habentibus aurum imperare.*

* Q. Fabius Maximus. Their names and their characters are all to be found, where Sir Roger de Coverly read that of Hector, at the end of the dictionary.

1203. *Preſerves his country.*] The line in the original, *Unus qui nobis*, &c. is taken from the annals of old Ennius, and was grown almoſt proverbial at Rome.

1205. *From the rude ſtone may call the mimic face.*] The Grecians undoubtedly far excelled the Romans in ſtatuary, painting, poetry, and indeed in all the fine arts. The beſt judges likewiſe allow, that the eloquence of Demoſthenes is ſuperior to Tully's. But the ſecret reaſon why Virgil ſeems to give the ſuperiority of eloquence to the Greeks, might perhaps be, that Tully was very odious to his patron, and his ſhadowed hero Auguſtus. And how greatly the Greeks excelled the Romans in all parts of philoſophy, and the reaſons of ſuch excellence, may be ſeen in the noble concluſion of Mr. Harris's treatiſe intitled Hermes.

† That chief ſhall ſtretch fair Argos on the plain,
And the proud ſeat of Agamemnon's reign,
O'ercome ‡ th' Æacian king, of race divine,
Sprung from the great Achilles' glorious line;
Avenge Minerva's violated fane,
And the great ſpirits of thy fathers ſlain.
What tongue, juſt § Cato, can thy praiſe forbear!
Or each brave Scipio's noble deeds declare,
Afric's dread foes; two thunderbolts of war!
Who can the bold Fabricius' worth repeat,
In pride of poverty, divinely great;
Call'd by his bleeding country's voice to come
From the rude plough, and rule imperial Rome?
Tir'd as I am the glorious roll to trace,
Where am I ſnatch'd by the long Fabian race!
See where the * patriot ſhines, whoſe prudent care
Preſerves his country by protracted war!—
The ſubject nations, with a happier grace,
From the rude ſtone may call the mimic face,
Or with new life inform the breathing braſs:
Shine at the bar, deſcribe the ſtars on high,
The motions, laws, and regions of the ſky:
Be this your nobler praiſe in times to come,
Theſe your imperial arts, ye ſons of Rome!
O'er diſtant realms to ſtretch your aweful ſway,
To bid thoſe nations tremble and obey;
To cruſh the proud, the ſuppliant foe to rear,
To give mankind a peace, or ſhake the world with war.

1210. *Theſe your imperial arts.*] The Romans do not ſtick at owning, that the Greeks exceeded them in all the polite arts, and in every branch of literature. This paſſage is a remarkable proof of it, and one might load ſeveral pages with others, from Horace and Cicero. The Roman arts were the arts of war and government —*Ego Romanis artibus, virtute, operâ, armis vincam:* ſays Camillus to the ſchoolmaſter of Faliſci, (Liv. l. 5. §. 27.)—*Ut virtutis a noſtris, ſic doctrinæ ſunt ab illis, exempla repetenda.* (Cic. de Orat. l. 3. §. 137.) SPENCE.

Sic pater Anchiſes, atque haec mirantibus addit:
Aſpice, ut inſignis ſpoliis Marcellus opimis
Ingreditur, victorque viros ſupereminet omnis!
Hic rem Romanam magno turbante tumultu
Siſtet eques: ſternet Poenos, Gallumque rebellem,
Tertiaque arma patri ſuſpendet capta Quirino.
Atque hic Aeneas; una namque ire videbat
Egregium forma juvenem et fulgentibus armis,
Sed frons laeta parum, et dejecto lumina voltu:
Quis, pater, ille, virum qui ſic comitatur euntem?
Filius, anne aliquis magna de ſtirpe nepotum?
Qui ſtrepitus circa comitum! quantum inſtar in ipſo eſt!
Sed nox atra caput triſti circumvolat umbra.
Tum pater Anchiſes, lacrimis ingreſſus obortis:
O gnate, ingentem luctum ne quaere tuorum:
Oſtendent terris hunc tantum fata, neque ultra
Eſſe ſinent. nimium vobis Romana propago
Viſa potens, Superi, propria haec ſi dona fuiſſent.
Quantos ille virûm magnam Mavortis ad urbem
Campus aget gemitus! vel quae, Tiberine, videbis

1215. *He ſaid—awhile their raviſh'd eyes.*] Let us here admire an artful ſtroke of the poet: he makes Anchiſes ſtop in his narration, before he begins his account and character of Marcellus; this awakens the reader's attention, and makes the perſon he is going to ſpeak of, of more dignity and importance.

1243. *Oh! from the martial.*] Part of the ſepulchre in which the aſhes of Marcellus were depoſited, (and which was built by Auguſtus for Julius Cæſar himſelf, and the reſt of his family) is ſtill remaining. It ſtands in the Campus Martius, near the banks of the Tyber; and when one ſees it, puts one ſtrongly in mind of the verſes in Virgil, where he ſpeaks of the funeral of that young prince. 'Tis what they now call the *Mauſolæum Auguſti.* SPENCE.

He ſaid—awhile their raviſh'd eyes admire
The wond'rous ſcenes:--when thus proceeds the ſire:
See! where Marcellus tow'rs above the train,
And bears the regal trophies from the plain.
Endanger'd Rome ſhall bleſs his guardian care,
And ſtand unſhaken in a ſtorm of war.
Carthage and Gaul the hero's might ſhall prove,
The third who hangs th' imperial ſpoils to Jove.---
With him the Trojan prince a youth beheld
In ſhining arms advancing o'er the field;
A beauteous form; but clouds his front ſurround,
And his dim eyes were fixt upon the ground.
Say, who that youth (he cries) o'ercaſt with grief;
The youth who follows that victorious chief?
His ſon? or one of his illuſtrious line?
What numbers ſhout around the form divine?
His port how noble! how auguſt his fame!
How like the former! and how near the ſame!
But gloomy ſhades his penſive brows o'erſpread,
And a dark cloud involves his beauteous head.
Seek not, my ſon, replies the ſire, to know
(And, as he ſpoke, the guſhing ſorrows flow,)
What woes the gods to thy deſcendants doom,
What endleſs grief to every ſon of Rome!
This youth on earth the fates but juſt diſplay,
And ſoon, too ſoon, they ſnatch the gift away!
Had Rome for ever held the glorious prize,
Her bliſs had rais'd the envy of the ſkies!
Oh! from the martial field what cries ſhall come!
What groans ſhall echo thro' the ſtreets of Rome!
How ſhall old Tyber, from his oozy bed,
In that ſad moment rear his reverend head,

Funera, cum tumulum praeterlabêre recentem!
Nec puer Iliaca quiſquam de gente Latinos
In tantum ſpe tollet avos: nec Romula quondam
Ullo ſe tantum tellus jactabit alumno.
Heu pietas, heu priſca fides, invictaque bello
Dextera! non illi quiſquam ſe inpune tuliſſet
Obvius armato, ſeu cum pedes iret in hoſtem,
Seu ſpumantis equi foderet calcaribus armos.
Heu, miſerande puer! ſi qua fata aſpera rumpas,
Tu Marcellus eris. manibus date lilia plenis:
Purpureos ſpargam flores, animamque nepotis
His ſaltem adcumulem donis, et fungar inani
Munere. ſic tota paſſim regione vagantur
Aëris in campis latis, atque omnia luſtrant.
Quae poſtquam Anchiſes gnatum per ſinguła duxit,
Incenditque animum famae venientis amore:
Exin bella viro memorat, quae deinde gerenda,
Laurentiſque docet populos, urbemque Latini,
Et quo quèmque modo fugiatque feratque laborem.
Sunt geminae Somnî portae: quarum altera fertur

1248. *When by the mighty tomb.*] Here is an exquiſite beauty in the original, which the tranſlator has happily imitated:

———*Cum tumulum præterlabêre recentem.*

The word *præterlabêre* has the moſt ſlow, melancholy air imaginable.

1262. *Her pride, her darling, her Marcellus riſe!*] At hearing theſe beautiful lines on the death of her ſon, Octavia, to whom Virgil was reading them, fainted away. The poet moſt judiciouſly and artfully ſuppreſſed the name of Marcellus to the laſt. When he uttered it, it was ſo unexpected a ſtroke, that the princeſs could bear it no more. When ſhe recovered a little, ſhe ordered the poet ſhould receive ten ſeſterces for every verſe relating to Marcellus, that is, about fourſcore pounds of our Engliſh coin. Donatus tells us, that Virgil read his verſes with great ſweetneſs, propriety, and grace; *Pronuntiabat maximâ cum ſuavitate, & lenociniis miris.* Few poets are bleſſed with this talent. When an author (ſays Bayle) reads his play to the actors, to whom he is about to ſell it, woe be to him, if he does not read it well. It is impoſſible to do a greater ſervice to a piece of poetry, than to read it well: it removes ſeveral faults; and

The length'ning pomp and funeral to ſurvey,
When by the mighty tomb he takes his mournful way!
A youth of nobler hopes ſhall never riſe,
Nor glad like him the Latian fathers' eyes:
And Rome, proud Rome ſhall boaſt, ſhe never bore,
From age to age, ſo brave a ſon before!
Honour and fame, alas! and ancient truth,
Revive and die with that illuſtrious youth!
In vain embattled troops his arms oppoſe:
In every field he tames his country's foes,
Whether on foot he marches in his might,
Or ſpurs his fiery courſer to the fight.
Poor pitied youth! the glory of the ſtate!
Oh! cou'dſt thou ſhun the dreadful ſtroke of fate,
Rome ſhould in thee behold, with raviſh'd eyes,
Her pride, her darling, her Marcellus riſe!
Bring fragrant flow'rs, the whiteſt lillies bring,
With all the purple beauties of the ſpring;
Theſe gifts at leaſt, theſe honours I'll beſtow
On the dear youth, to pleaſe his ſhade below—
Thus, while the wond'rous ſcenes employ their ſight,
They rove with pleaſure in the fields of light.
When the great ſire had taught his ſon the whole,
And with the Roman glories fir'd his ſoul;
Next to the liſt'ning hero he declares
His toils in Latium, and ſucceſſive wars;
Gives him their nations and their towns to know,
And how to ſhun, or ſuffer every woe.
Two gates the ſilent courts of ſleep adorn,
That of pale ivory, this of lucid horn.

and no poem is ſo good, but an ill reader may ſpoil it. Virgil was therefore very happy, having the talent both of making charming verſes, and of reading them well. Corneille reſembled him but in one of theſe excellencies.

Cornea; qua veris facilis datur exitus umbris:
Altera candenti perfecta nitens elephanto:
Sed falsa ad caelum mittunt insomnia Manes.
His ibi tum natum Anchises unaque Sibyllam
Prosequitur dictis, portaque emittit eburna.
Ille viam secat ad navis, sociosque revisit.
Tum se ad Caietae recto fert litore portum.
Ancora de prora jacitur: stant litore puppes.

ro' this, true viſions take their airy way,
ro' that, falſe phantoms mount the realms of day.
en to the ivory gate he led them on,
d there diſmiſs'd the Sibyl and his ſon.
Now the great chief, returning to the main,
/iews his fleet, and glads his friends again.
en, ſteering by the ſtrand, he ploughs the ſea,
d to Caïeta's port directs his way:
ere all the fleet the crooked anchors moor;
d the tall ſhips ſtood rang'd along the ſhore.

THE END OF THE SIXTH BOOK.

EXCVRSVS VIII.

Chorographia locorum inferorum ex poëtae mente.

NON iniucundum esse potest, vno loco propositam habere animo totam locorum inferorum descriptionem, qualis illa a Virgilio hoc libro est expositа. Tentauit iam idem Spencius V. Cl. et Iortinus Diss. VI. p. 258. praeter alios Intpp. Res cum per se non inutilis esse possit ad poëtae interpretationem, tum vero etiam iis grata esse debet, qui Dantis Infernum, partim ex Marone, quo is duce vtitur, expressum, tum etiam aliorum poëtarum loca comparare volunt. Ita Silius XIII, 526 sqq. totam inferorum descriptionem variauit, decem portis, et septis, puto, in iis constitutis; vt Platonis circuli ante oculos fuisse videantur; vnde etiam Seruius ad v. 426. suos nouem circulos duxisse videtur, etsi alieno a Virgilii mente commento. Certe nouem Dantis anfractus ad Platonis Virgiliique ductum iunctim adumbrati sunt. Nam Silium ab eo lectum esse dubito.

Viam quidem per spelunсam, mox inter siluas, caligino-so coelo, patere iam supra vidimus.

In *primo Orci aditu*, citraque Acherontem, *Luctus*, *Curae*, *Morbi*, *Senectus*, *Metus*, *Fames*, *Egestas*, *Letum*, *Labor*, *Sopor*, *mala Gaudia*, *Bellum*, *Eumenides*, *Discordiae* sedem habere dicuntur v. 273—81. elegante mytho; quis enim non intelligat esse haec mala, quibus Mors arcessitur, quaeque illam vel antecedunt vel comitantur.

In medio *Somnia* in vlmo nidulantia, ad Homeri ductum v. Not. ad 282—84. Porro hinc inde haec loca tenent *Centauri*, *Scyllae*, *Briareus*, *Lerna*, *Chimaera*, *Gorgones*, *Harpyiae*, *Geryon*, v. 282—89. vbi v. Not. ad 285. Omnino

nino hoc procliue fuit, poëtarum ſeu ſapientum animos in hoc phantaſma incurrere, ut in aditu ad Vmbrarum loca phantaſmata iſta et monſtra collocarent.

Via hinc *ad Acherontem*. De hoc mox ſigillatim diſpiciemus. Praetermittimus de Charonte monere nondum ab Homero memorato, et de inſepultorum vmbris ab amnis traiectu prohibitis.

Trans amnem, aduerſo litore Cerberi antrum eſt 415 ſqq. quod praetergreſſus Aeneas ad *prima loca* deuenit; Inhabitant haec loca *infantes* v. 426—29. et qui inſontes aut mortem illatam accepere aut ſibi ipſi intulere 430—39. Quid in his ſequutus ſit poëta, v. Not. ad v. 430.

Non procul hinc *Campi Lugentes*, *miſere amantium* ſedes 430—476. Cf. Not. ad v. 440. Ita quidem vulgo ab Intpp. traditur. Enimuero ſic magna difficultas oritur, quomodo Eriphyle, Caenis, et aliae inter miſere amantes referri poſſint. Tum diſplicet totus dilectus feminarum. Sed iniqui in poëtam videntur eſſe VV.DD. Nam campi Lugentes *heroinas omnino et feminas claras veteris aeui* habent incolas, interque eas etiam miſere amantes. Ita ſcilicet diſpeſcenda eſt oratio v. 439 ſqq. *Hic — Lugentes Campi — Hic* primum, *quos durus amor* etc. Tum *his Phaedram Procrinque locis* etc.

Vbi haec loca tranſieris, peruenitur in extrema parte ad ſedem *virorum bello clarorum* et inter pugnandum caeſorum. *Arua vltima* v. 477—539.

Hinc duae viae, (natae forte ex τριόδοις Platonis in Gorgia p. 357 A. Frf.) altera ad Plutonis regiam, eamque praetergreſſos ad Elyſium, ducit, ſiniſtra vero ad Tartarum. 540—43.

Itaque trina illa loca citeriora omnino eorum animas continent, qui immatura morte obierunt, etſi poëta non ſatis ſubtiliter haec tractauit, nec adiecit, ſintne illi aliquando, expletis fatalibus annis, quos anteuerterunt, ad Elyſium peruenturi; ſed in hoc tantum laborauit, vt, quae paſſim apud Graecos poëtas de locis inferis memorata videbat, in

haec

haec loca conferret, inprimiſque Homeri exemplo heroum heroinarumque clara nomina intexeret. Hactenus igitur Haden vidimus mythicum ac poëticum. Ad ſtatum aliquem medium inter poenas et praemia haec redigere allaborat Trappius cum aliis; nec tamen rem ad Virgilii quidem mentem expediunt.

Dum ad Plutonis regiam procedunt, a ſiniſtra *Tartarum* oſtentat et deſcribit Deiphobe, 548—627. In hunc tranſtulit omnia poëta, quae veteres de Tartaro, in quem Titanes fuerant detruſi, fabulati erant. v. Heſiod. Theog. 720 ſqq. cf Il. 8, 14 ſqq. porro nonnulla ex Platonica Tartari deſcriptione, in Phaed. p. 83. atque etiam ex ſulphurariis circa Cumas, quas latius ornauit Petron. c. 67. v. 120. Fatendum tamen multo inferiora eſſe haec omnia terroribus Tartari, quem Miltonus deſcripſit lib. I. et II. et Teutonum Miltonus, immortalis Meſſiadis conditor, lib. II. varietate autem rerum ac ſpecie haud dubie Dantes admirabilis in Inferno ſuo, Cant. III. ſqq. In veſtibulo Tartari Tiſiphone ſedet v. ad 573——79. Subiecit haec Miltoni ingenio praeclarum phantaſma de cuſtodibus Orci, Peccato ac Morte, lib. II, 650. ſqq.

Iam ad Plutonis regiam peruentum eſt. Sapienter hanc omnino praetermiſit poëta, nec in illam ſiue ornatus ſiue narrationis quicquam conſumſit praeter paucos verſus v. 630 ſq. Nam rem a conſilio alienam tractaſſet et in ſummas anguſtias ſeſe immiſiſſet poëta, ſi Iouem inferum exhibere voluiſſet; nec maieſtatem dei quomodo fatis tueretur, in promptu habuiſſet. Integrum itaque reliquit hoc argumentum Claudiano, Taſſo, Miltono Meſſiadiſque auctori. Intrat tamen Aeneas veſtibulum regiae, luſtrat ſe et ramum aureum in foribus figit v. 634——36. vbi cf. Not.

Praeter regiam Plutonis via ad Elyſium ducit. Apud Ariſtophanem Ran. 162. 163. de initiatis: Οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν Ἐπὶ ταῖσι τῦ Πλούτωνος οἰκοῦσιν θύραις. Sunt autem initiatorum ſedes nullae aliae quam Elyſium.

Hoc

Hoc itaque non longe a Plutonis regia abesse traditum forte in Eleusiniis, vt colligere licet ex scurrili Aristophanis insectatione initiorum. Hesiodus Plutonis regiam in vicinia Tartari collocauerat. Nam ante Tartarum Atlas stat coelum sustentans; ibidem Diei et Noctis aedes, circa quam Noctis liberi habitant, Somnus et Mors. Ἔνθα, pergit, θεῶ χθονίω πρόσθεν δόμοι ἠχήεντες Ἰφθίμω τ' Ἀΐδεω καὶ ἐπαινῆς Περσεφονείης Ἑςᾶσιν. Theogon. 767 sqq.

De Elysio satis dictum est ad ipsum poëtam v. 637 sqq. In eius conualle Lethe est, ad quam conuocantur animae nouum corpus ingressurae v. 675. 679 sqq.

Secundum ea, quae poëta v. 739 sqq. de purgatione animarum narrat, locum aliquem in inferis requiras, quo illa purgatio instituatur. Sed de hoc nihil commemorauit Maro.

Aditum ad inferos supra vidimus. Exitum per Somni portas monstrat Aeneae Sibylla sub f. lib. vbi de eo vide.

EXCVRSVS X.

Dum in loco hoc nobilissimo de descensu Aeneae ad inferos versamur, etsi, vnde poëta materiam eius ornatumque petierit, satis declaratum esse videtur; tamen Warburtoni, Viri summi, Gleui seu Glocestriae nunc Episcopi, sententia praetermittenda a nobis non est, quae in Commentariis de Mosis diuina legatione (Tom. I. lib. II. S. 4.) olim exposita, praefixa quoque est Tom. III. Virgilii Wartoniani. Redit autem illa huc, nihil vt aliud hoc ad inferos descensu repraesentari a poëta contendat, quam initia Aeneae et descriptionem pompae (θεᾶς) Eleusiniae eorum, qui initiarentur, oculis exhiberi solitae. Placere poterat doctrina haec vel nouitate sua, vel ingeniosa Viri doctissimi exornatione, vel ipsa veri fiducia, cum qua ab eo exposita est. Neque id negari a quoquam velim, nihil omnino narrationi Virgilianae cum Eleusiniis initiis esse commune. Illud enim ex multis passim veterum locis, maxime ex Aristophanis Ranis, loco, quo Bacchi ad infe-

ros

ros deſcenſus exhibitus eſt, Claudiano de R. Proſerp. lib. I. 619. Pauſania lib. X. p. 876. Luciano in Cataplo, Themiſtio apud Io. Stobaeum et al. ſatis conſtare videtur, iis, qui initiarentur, ſymbolica aliqua repraeſentatione piorum impiorumque praemia ac poenas poſt hanc vitam fuiſſe propoſitas, reſque inferas, Tartarum cum Elyſio, monſtratas, eadem fere ſpecie, qua in ſexto Aeneidis libro exhibentur. Etſi vero hoc manifeſtum eſt, cum tamen repraeſentatio illa Eleuſinia, vt ex iiſdem locis intelligas, ad vulgares fabulas, philoſophorum vetuſtiorum doctrina primum in Graeciam illatas, attemperata fuerit; non minus demonſtrari poſſe velis quoque hoc, Virgilium non aliunde ſuam inferorum locorum deſcriptionem petiiſſe, eumque Eleuſinias ceremonias vulgare aut voluiſſe aut potuiſſe, cum nec ipſum iiſdem ſacris initiatum eſſe conſtet, nec, ſi hoc conſtaret, talis impietas in caſtiſſimum poëtam cadat, vt arcana, quod nefas erat, ad profanos efferre voluerit. Sed ne in ingenioſa hac Summi Viri hypotheſi retexenda immorandum ſit, otium fecit nuper vir doctus, qui eam in ſingulari libello *(Critical Obſervations on the ſixth Book of the Aeneid*, Lond. 1770.) paullo acrius quam velis perſtrinxit. Hoc equidem inter cetera doctiſſimum Praeſulem poſuiſſe nolim, quandoquidem id alieniſſimum eſt ab Aeneidis natura et conſilio, poëtam, Platonis ac Ciceronis exemplo, rempublicam carmine epico condere, Aeneamque legumlatoris perfecti exemplar proponere voluiſſe; quoque modo Homerus ethicum, ac Miltonus religioſum ediderint, ita a Virgilio ciuile ſeu politicum epos conditum eſſe. Nec minus leue et infirmum eſt, quod altero loco poſuit, nullum legibus ferendis idoneum virum olim fuiſſe, quin arcanis ſacris initiatus eſſet. Quotus enim quiſque inter Minoës, Charondas, Zaleucos eſt, quem Eleuſiniis initiis imbutum eſſe quiſquam tradiderit. Quae omnia cum ſine auctore prodita ſint, tum Eleuſinia initia ab Aeneae temporibus et aetate aliquantum ſunt remota, et ad Auernum Necyomantium quidem aliquando inclaruiſſe

inclaruiſſe narratum eſt, initia autem vlla in his locis fuiſſe, nec traditur, nec probabile fit. Perit tandem omnis epica vis et poëtica ſuauitas, ſi res a poëta narrata ad allegoriam reuocetur.

EXCVRSVS XIV.

VI, 752 ſqq. Ita fere hominum ingenium fert, vt futurarum rerum obſcuritate multo magis moueantur, quam praeſentis ſtatus perſpicacitate et euidentia; vti ea, quae praeter naturae morem fiunt, vulgus hominum multo magis percelluńt, quam quae ex praeclaro naturae ordine procedunt, qui tamen animis noſtris multo clariores ac potiores admirandae et adorandae diuinae naturae ac prouidentiae cauſſas ſuppeditare poterat ac debebat. Sed caecutire malumus in incertis quam in certis perſpiciendis acquieſcere. Itaque poetae, qui humanae naturae morem et indolem in ſuos vſus trahunt, rem viderunt eſſe accommodatiſſimam ad animos tenendos et delectandos, vt ex rerum geſtarum memoria ea, quae argumenti epici tempore eſſent ſeriora, per vaticinii modum intexerent; quo artificio ipſi tragici copias dramaticas amplificare non dedignati ſunt. Vt enim taceam vmbras euocatas, vatumque effata, vel oracula, quae paſſim in tragicis occurrunt, Aeſchyli Prometheus vinctus Ius fata diſerto et ornato vaticinio exponit; fata vero Troiae reſque poſt Troiam expugnatam doctiſſimo dramate Lycophronis Caſſandra; maiore vtique cum vi, quam ſi eaedem res iam geſtae et ad euentum perductae narratae eſſent. Sed epicae narrationi variandae et locupletandae talis vaticinii expoſitio inprimis accommodata ſit neceſſe eſt, cum ex futurarum rerum praedictione tantum voluptatis cum admiratione capiant mortales. Quo magis tale epiſodium optandum fuit Virgilio, cuius tota Aeneis ex oraculis, ſomniis et vaticiniis pendet.

Praedicendi autem res futuras modi non adeo multi ſunt, et niſi a vatibus, aut a viſo ſeu vigilantibus ſeu ſomniantibus,

bus, modo a daemonibus seu geniis, modo magicis hominum artibus, obiecto, aut ab ipsa diuina natura proficisci vix posse videtur vlla praedictio. Nullum ex his genus est, quod intactum a poëtis relictum sit. Omnium primus *Homerus* euocandis Tiresiae Manibus Vlyssis reditum et fata declarauit. Phinei vaticinio rerum succesſum Argonauticorum scriptores exponunt omnes. Quam insigne *Maronis* inuentum sit, recensu animarum in corpora transiturarum substituto, mox videbimus. Homericam Manium euocationem retinere maluit *Silius* XIII, 400 sqq. qui tamen idem Iouem Veneri futuram Romanorum fortunam interpretantem inducit lib. III, 570 sqq. (Virgilii fere exemplo Aen. I, 257 sqq.) Manibus Tiresiae euocatis vtitur *Statius* in Theb. IV, 406 sqq. *Lucanus* sagae Thessalae veneficio, in membra reuocato spiritu cadauer animat et pugnae Pharsalicae euentum praenuntiat lib. VI, 750 sqq.

Nihil in his occurrit, quod magnopere mireris. In vno vel altero genere subsiterunt veteres omnes. At recentiores poetae epici, quorum incredibilis est numerus, varietati et nouitati primo loco studendum esse arbitrati sunt. Itaque omnes rationes ac vias circumspexerunt, quibus futurae res possent praedici, iisque exponendis carmina suaui episodio ornari. Cum vero rationes illae ac modi sint pauci admodum numero, nouique adeo inuenti laus non omnibus esset parata, pleriſque in ornamentis et pigmentis opera fuit consumenda. Itaque in varietate quamuis magna, si plures contuleris, taedium tamen facit idem vbique reuertens rerum ordo, eadem phantasmatum species, et in rerum parum probabilium et absurdarum operosa conquisitione confessa ingeniorum infecunditas.

Ea quidem carmina, quibus ex prisca *re equestri* petitum est argumentum, qualia Italorum inprimis sunt et Britannorum, communes fere inter se futurarum rerum exponendarum habent rationes; nam dum magorum et daemonum partes in iis tam praecipuae sunt, facile per eorum ministeria

miniſteria etiam haec carminis pars expeditur. Eadem argumenti indoles magnam comminiſcendi licentiam affert, vt adeo inſolentia etiam et abſurda rerum miracula tamen, quomodo improbes, non habeas; nam in iſto rerum genere ea probabilitate ſua non deſtituuntur. Simpliciſſima eſt *Spenceri (Fairy Queen* Cant. III, VI, XXV. ſqq.) ratio; exponitur Britomarti puellae a Merlino mago ac vate non modo amoris ſucceſſus, verum etiam domus et poſteritatis fortuna; et *Arioſti*; *(Orlando furioſo* Canto III.) nam caſu ad Merlini ſepulcrum et ſarcophagum delata Bradamantis partim ex Merlini ore, partim Meliſſae magae arte euocatis vmbris, ſtirpis Ateſtinae ex ſe et Rogerio oriturae ſeriem cognoſcit. Apud *Taſſum (Gieruſal. liber.* Cant. XVII. LXVI. ſqq.) Rinaldo progenies Fortunaque domus Ateſtinae clypeo inſculpta ab eremita exhibetur; quod adumbratum forte eſt ex Aeneae clypeo lib. VIII. Aen. Nec multum abludit *Arioſti* alio in loco *(Orlando furioſo* Cant. XXXIII.) ratio, nam bella a Gallis in Italia gerenda in pariete Merlini arte magica depicta Bradamantis heroina adſpicit; eiuſdem Merlini arte in Fontis marmorei ſculptura (Canto XXVI, XXX.) Franciſci I. Galliarum Regis in Italiam expeditio efficta eſt; et alio loco (ſub f. Cant. XXXIV. et Cant. XXXV.) dum Parcarum manibus tractata vellera in Lethen ſparguntur, de Hippolyto Ateſtino praedictio ſatis ingenioſe ſubiungitur. *Triſſinus (Italia liberata da' Goti)* etiam binis locis hiſtorias ſequentium temporum intexuit carmini; primum (lib. IX.) Beliſarius eremitam in Monte Caſinenſi adit, a quo ſpeluncae incluſus nouo viſi genere in collem rapi ſibi videtur, in quo utrinque ſpeculum ſole maius, a laeua res praeteritas, a dextra futuras oculis ſubiicit; Angelo Herminio ac patris umbra interpretibus. Exornata ſunt omnia per *perſonas ſymbolicas*; quarum ſtudium ſummum erat ſeculis ſuperioribus, inprimis inter Italos, Platonicae philoſophiae amore et Dantis exemplo; Itaque ſub vitae futurae ingreſſum Error, Ignorantia,

Veritas, Ratio, aliaeque multae Virtutes et Vitia, Bona et Mala, excubant. Ad res praeteritas aditum faciunt tres portae, quarum vnam Cadmi filii tenent cum Poeſi et Hiſtoria, alteram Fabula, tertiam Sculptura et Pictura. Ad res futuras autem patent portae ſex, quas cuſtodiunt Prophetia, Somnium, Mania, Aſtrologia, Necromantia et Sortes. Alio loco (lib. XXIV.) Narſes dum Nurſiae moratur, quae in Sabinis fuit, nunc Ducatus Spoletani vrbs eſt, Sibyllam adit. Eſt vero in vicinis vrbis locis inter Montis Victoris iuga Lacus Sibyllae dictus cum ſpecu. Viam, quae ad Sibyllam ducit, ornauit poeta ſymbolica vitae humanae repraeſentatione ſecundum planetarum circulos et ſignorum cōeleſtium XII. rationem. Habitat Sibylla ſub Capricorno et Aquario; in eius palatio plures ſunt oeci ſeu coenacula ſatis ſpatioſa; quorum parietes depictas exhibent res futuras per periodum CMLX. annorum certis rationibus aſtrologicis exactam; ſuccedentibus nouis figuris prioribus, quae iam euentum rerum habuerunt.

Cum Italorum vetuſtiorum inuentis figmenta, quae in epicis poetis Hiſpanis et Luſitanis occurrunt, admodum conſpirare, ex Ceruante *(in D. Quixote)* ſuſpicari licuit, et vero etiam a Diezio, Viro doctiſſimo et amiciſſimo, accepi. Inter alios nobiliſſimi e recentioribus Luſitanis poetae, *Comitis de Ericeira*, in *Henriqueide*, qua Regni Luſitani per Henricum primum Comitem Luſitaniae exordia exponuntur, epiſodium meo rogatu interpretatus eſt, quod lib. I. et II. continetur: Henricus ingreſſus antrum fatidicum, cuius aditum obſident monſtra ad viſum et auditum horrenda, proſpicit veſtibulum templi ſeu palatii, cuius porta variis hieroglyphis et emblematibus exſculpta eſt, quorum argumentum faciunt res futurae. Interiora aedis exornant primum ſtatuae ex aere XXIV regum, qui in Luſitanis regnaturi ſunt, vſque ad Ioannem quintum, ſubiecto cuique titulo et carmine, tum aliarum ſtatuarum magnus numerus, tabulae pictae aliaque multa, quibus

regum Lusitanorum futura soboles, viri illustres et facta praeclara repraesentantur. Sub egressum ex spelunca in Sibyllam incidit Henricus, quae, vbi preces eum facere iussit, tripodi aureo insidens, tribus voluminibus, quae scilicet ex nouem Tarquinio olim oblatis supererant, explicitis, lyraque triangulari tacta, suos casus narrat, tum res exponit deinceps a Lusitanis gerendas, Indiam inprimis vtramque nauigatione patefaciendam. Sub discessum tria talenta a Tarquinio olim pro libris accepta Henrico in manus tradit, vt inde B. Virgini sacram aedem exstruat.

Nec minus mirum et a solita rerum natura recedens est *Camoëssii* inuentum. Nam Vasco da Gama *(Cant. X.)* a Thetide in altum montem euectus omnia terrarum regna, inprimis Indiae, in globo descripta prospicit, et Lusitanorum fata a dea monitus addiscit. Idem paullo ante *(Cant. V.)* ex Adamastore, genio Promontorium Bonae Spei obsidente, calamitates nauigationis audierat, et Cantu II. ad Virgilii exemplum Aen. I, 223 sqq. Iupiter Veneri Lusitanorum res secundas praedixerat.

Quod primo loco e Camoëso narraui, commentum comparari aliquo modo potest cum *Miltoni* notissimo episodio, (lib. XI.) etsi hoc ad probabiliorem rationem attemperatum est. Deductus in cliuum a Michaele Adamus prospectum habet orbis terrarum et a comite rerum futurarum expositionem discit. Vestigiis eius satis obsequiose institit *Noachidis* auctor.

A magicis praestigiis et incantamentis retraxit et ad veterum vestigia legenda reuocauit alios ipsa argumenti, in quo versabantur, interdum temporum quoque et hominum, inter quos viuebant, natura. Hi fere ad visa ac somnia delapsi sunt, quibus futuros casus praedictos exhiberent, aut Palatium Fatorum commenti sunt, rem ad exornandum satis obuiam. Intra idem commune multorum inuentum subsitit auctor *Henriadis*. Nam emota a S. Ludouico mente Henricus abreptus peragrat coelum ac

ſidera, regiam dei, Tartarum et Elyſium, tandem, vbi ad Fatorum palatium peruenit, eorum, qui naſcentur, ſimulacra et εἴδωλα diſpicit; omnia tractata ſunt arte ſatis vulgari, et argutius multo repetita in Aurelianenſi puella; niſi quod praeolarus locus ſequitur, vbi Henrici poſteritatem enarrare orditur. Inuenti nouitatem vt in reliquis carminis partibus ita et in hac deſideres in Columbiade (*Colombiade de Mme du Boccage* Chant. IX.) Zamae anima ad Columbum de coelo delapſa non modo futuros Columbi caſus, ſed totius Europae fata ſatis ab argumento aliena exponit. *Puella Aurelianenſis Capellani* non minus laborat in eo epiſodio, (Lib. VIII.) quo in antro Marculphi eremitae, per viſum precibus et nouendiali ſacro efflagitatum, Regi Carolo cum ſociis futura fata angeli voce enarrantur. Miris modis Veritatis ſeu Fatorum verius Templum deſcripſit exploſus a pleriſque poeta Gallus (*Deſmarets, Clouis* Chant. IV.) Clotildis a S. Virgine eo deducta in cryſtallinis parietibus futura diſerte ſatis cognoſcit. Necromantia vti bonus *Ronſardus* (in *Franciade* Liu. IV.) non refugit; et ad Silii fere exemplum Alarico, dum per ea loca copias ducit, antrum Cumanum ingreſſo Sibylla in conſpectum prodiens futura fata aperit (*Alaric ou Rome vaincue* Liu. X.)

Eſt *Melita*, carmen epicum, auctore Gallo *Privat de Fontanilles*, *Malthe*, ou *L'Iſle-Adam* etc. Par. 1749.) qui ſibi egregie in eo placet, quod in Pandaemonio aliquo Equitum Rhodiorum fata a Satana aperiuntur, qui Inſuladamum ſe arbitrum orationis habere ignorat. Neminem tamen vidi inter Gallos ingenio magis luxuriante, quam, quem nunc commemorabo, (*Le Moine, S. Louis*, ou *la Ste Couronne reconquiſe*) apud hunc primo (lib. V.) Necromantes Aegyptius Manes euocat, vt Sultano praedicant belli exitum; quod vero in eo nouitate ſua placet, eſt, quod circa Memphim ad Pyramides et inter Regum ſepulcra iſta ſacra parantur; tum (lib. VIII.) S. Ludouico viſum obiicitur, quo in coelum abreptus munitiones coeleſ-

tes, non male verſibus aliquot deſcriptas, intrat, per plures ſphaeras ac coelum cryſtallinum tandem ad ſedem beatam peruenit, cuius (ſecundum Dantis exemplum) diuerſa ſepta ſunt; primo infantes, altero viri ſancti, tertio heroes belli paciſque artibus et generoſiore aliqua virtute inſignes verſantur. Subter dei throno vox exit, quae Ludouici fata praemonet; alia eius fata throno inſculpta ſunt, qui eum aliquando in coelo excepturus eſt; tandem poſteritatis ſeries ac fortuna in lumine, intra caliginem explicito, elucet. An quis Platonis ἰδέαν et exemplar rerum aeternum ad futura adumbranda adhibuerit, ignoro; nec hoc nunc ſuccurrit, num praeter Meſſiadis auctorem alius poeta propheticas et myſticas futurae vitae repraeſentationes in ſuum carmen intulerit, aut aeones et alia in certis Chriſtianorum libris ac ſectis ad hanc rem obuia ad poeticum ornatum adhibuerit; nam ita aberrare nolim quemquam, vt pro doctrinarum placitis haec aut ſimilia nobis impertiat. Brachmanum quoque et Indorum ſomnia, etſi vana et abſurda, multa tamen habent, quibus magnus aliquis poeta egregie vti poſſit.

Sed video me paullo longius proceſſiſſe. Reuocanda igitur diſputatio in viam. Scilicet ſi commenta haec omnia cum Virgiliana ratione compares, hanc facile omnium feliciſſimam eſſe deprehendas. Tranſmigratione animarum in noua corpora ſemel poſita, quid opportunius, quam earum ante ingreſſum in vitam nouam recenſus; ſed recenſus hic ſub Lethen iamiam potandam, vel inter potandum; et poſteritatis tam clarae; et factus a progenitore ſtirpis; et expoſitus filio ac ſtirpis eiuſdem auctori; et vulgari de Iulia gente opinioni conſentaneus Auguſtoque adeo populoque Romano tam commendabilis; deſcenſu quoque ad inferos facto in loco tam accommodato ex vulgari opinione de Auerno; omnia tam praeclare conſpirant ad probabilem aliquam rerum rationem, vt quid in ceteris poetis cum hoc comparandum eſſe putem, habeam nihil. Virgilio ſane omnino maior laus inuenta aliorum ornandi,

quam noua excogitandi conuenit; inuentis tamen alienis tam ſollerter interdum vſus eſt, ut aequalem cum primo inuentore laudem mereatur. Inter haec ponemus deſcenſum Aeneae ad inferos. Homerum haud dubie ante oculos habuit; at ab Homerica Necyia quantus artis et ingenii progreſſus ad Aeneidis librum ſextum!

EXCVRSVS XV.

VI, 893. *Sunt geminae Somni portae* etc. Cum non facile eadem via, qua ad inferos deduxerat, reducere Aeneam poeta poſſet, ingenioſe ſatis exitum reperit per *portas Somni*, hoc eſt, *Somniorum* in noto loco Homeri Odyſſ. τ, 562 ſqq. Penelope ibi ſomnia admodum diuerſae naturae eſſe pronuntiat, alia vera exire per portam corneam, alia falſa per eburneam: Δοιαὶ γάρ τε πύλαι ἀμενηνῶν (leuium) εἰσιν ὀνείρων· Αἱ μὲν γὰρ κεράεσσι τετεύχαται, αἱ δ' ἐλέφαντι. Τῶν οἵ μέν κ' ἔλθωσι διὰ πριστοῦ ἐλέφαντος (per fores ex ſectili ebore factas) οἱ δ' ἐλεφαίρονται, ἔπε' (res; male reddunt *verba*, vt innumeris Homeri locis) ἀκράαντα φέροντες· (ita declaratur, quid ſint *falſa ſomnia*) Οἱ δὲ διὰ ξεστῶν κεράων (h. e. fores ex ſectili cornu factas) ἔλθωσι θύραζε, οἵ ῥ' ἔτυμα κραίνουσι (h. e. ferunt, nuntiant res, quae vere euentum erunt habituae) βροτῶν ὅτε κέν τις ἴδηται. Phantaſma hoc forium eburnearum et cornearum ductum haud dubie ex priſca vita et hominum ſermone per rerum adumbrationes explicato, quo etiam ſapientibus erat vtendum, vt ſymbolicis rerum aſſimulationibus animorum ſenſa exponerent, rerum ſimilitudine aliqua vel animaduerſa vel excogitata. In eadem illa priſca vita eboris et cornu vſus erat celebrior quam ſequentibus temporibus; itaque fores quoque ebore vel cornu induebant. De ratione eiuſdem eboris et cornu ad portas Somni tranſlati varia ſunt veterum et recentiorum interpretum ad Homericum et Virgilianum locum ſomnia. Veriſimilior ex iis forte eſt haec, quod ebur, etſi candore ſuo lucem promittit,

tit, tamen non tranſmittit viſum adeoque fallit, cornu contra pellucidum eſt.

Vſus eſt his Somniorum portis Virgilius ad dimittendum ex inferis heroem ſuum, quatenus Somniis in iiſdem inferis locis ſedes ſua aſſignata eſt. v. Not. ad h. v. et ſupra VI, 282. Quod inuentum, ſi ex animi ſententia dicendum eſt, omnino parum felix et idoneum eſſe videtur, cum ne ad mythicam quidem veri probabilitatem quidquam in eo ſit, vt Aeneas cum Sibylla eadem via exeat ex inferis, qua Somnia euolant. Ferrem tamen, ſi ſatis habuiſſet, per Somni portas emittere. Enimuero, dum exornauit commentum ſuum, ea adiecit, quibus ſua vineta ipſe cecidiſſe dicendus eſt. Poſtquam enim eburnea porta falſa exire ſomnia dixit, ſubiicit: Aeneam cum Sibylla ab Anchiſe eadem *porta eburnea* eſſe emiſſum; quo neceſſario in eam ſententiam adducere debet lectorem, quam iam a Seruio expoſitam videas: *velle eum intelligi, falſa eſſe omnia quae dixit.* Quae ſi poetae vere mens fuit, nihil vnquam a quopiam poeta magis ſiniſtrum profectum eſſe arbitror, cum omnis ex praeſtantiſſimo epiſodio percepta voluptas hoc vno verſu perimatur et iuguletur. Nec quidquam excogitari poterat abſurdius. Quorſum enim pertinere poteſt, nos moneri, haec, quae adhuc tam egregie fuerant expoſita, popularibus opinionibus ad philoſophicas rationes attemperatis, omnia ea eſſe inania ſomnia, quibus lectoris hiantis animo illudere voluerit.

Nec tamen defuere, qui, cum conſilium hoc poetae propoſitum fuiſſe putarent, eum non modo defenderent et interpretarentur, inter quos nemo ingenioſior Aurato in elegis ad Guellium, verum adeo laudarent et egregie commendarent, quippe qui tam perſpicacis animi fuerit, vt Manes et Orcum fabulas eſſe videret. Alii vulgarem de poetae ſtudio philoſophiae Epicureae opinionem in partes vocarunt, vt poſt alios vir alioqui ſagaciſſimus, Iortinus Diſſ. VI. p. 305 ſqq. Nolo in refellendis aliis otium conſumere; ſed tota iſta opinio Grammaticorum commentum

eſt inane et fundamento idoneo deſtituitur. v. Argument. Ecl. VI. Si poeta Ge. II, 490 ſq. verſus ex Lucretio adumbrauit, non propterea Epicuri ſectae adſcriptus haberi poteſt. Exordium autem Ciris v. 3. nullam habet probandi vim et auctoritatem. Iiſdem rationibus probare aliquis poſſit per plures huius libri ſexti verſus, Virgilium fuiſſe philoſophum Platonicum.

Warburtonus, Vir doctiſſimus, in Diſſ. ſupra laudata ex hypotheſi ſua de myſteriis Eleuſiniis a poeta expreſſis rem non male expedire videri poterat, cum initiatos, poſt iſta rerum inferarum mythica ſpectacula, porta emiſſos eſſe aſſeueraret affabre efficta adeoque *eburna*; ſed vnde iſtud probari poſſit, monere inſuper habuit.

Multis aliorum auctorum locis hae eaedem Somni portae memorantur; quippe quae in prouerbii tandem formam abierunt, praeeunte Platone in Charmide p. 475. E. nec tamen in iis locis quicquam animaduertere potui, quod ad poetam illuſtrandum lucis quicquam afferret. Auſonius in Cupid. crucif. ſub f. et in Ephemer. ſub f. vulgatam interpretationem ſecutus videri poteſt. Nec Statius quidquam iuuat lib. V. Silu. 3, 289. vbi, vt Vmbra patris ex inferis redeat, precatur: *Inde tamen venias, melior qua porta malignum Vincit ebur, ſomnique in imagine monſtra, Quae ſolitus.*

Nolim equidem poetae cauſſam defendendam ſuſcipere; hoc tamen mihi ſic ſatis intelligere videor, acumen illud, quod Virgilio nimis liberaliter de ſuo tribuunt Viri docti, vt callide monere voluerit, iſta omnia de inferis narrata pro ſomniis et fabulis ſe habere, ab eo eſſe alieniſſimum. Nec in verbis quidquam eſt, quod eo nos adigat, nec in ſententiis nec in poetae conſilio. Sed ipſa res deduxit eum in talem locum, vnde pedem referre non tam facile erat. Educendus erat Aeneas ex locis inferis per aliam portam, quam qua ſubierat. Incidit poeta in portas Somni. Iam eae duplices ſunt, altera, per quam *veris vmbris* exitus datur; per hanc Aeneas et Sibylla, quae non erant *verae vmbrae*,

vmbrae, emitti nequibant; reſtabat itaque, vt per alteram portam dimitterentur. Atque hoc poeta poſuit, aut parum memor, quid inde ſequeretur, ſi eadem illi porta cum Somniis vanis et falſis educerentur, aut fuit hoc inter ea, quae Maro emendaturus erat, ſi licuiſſet*).

Non quidem aliquis in numerato habere poteſt ea, quae Maronis, dum haec ſcriberet, animo ſunt obuerſata; ſed tamen hoc ſummis nonnunquam ingeniis euenire ſolet, vt cum ſemel ſe laqueis certis induerint, et caliginem ſibi offundi paſſi ſint, ita caecutiant, (interdum ὅλας κολοκύντας λημᾶν dixeris cum Comico) vt etiam id, quod aliis minus acutis aut ingenioſis in oculos incurrat, animaduertere nequeant. Quidni enim poeta Aeneam educebat eadem porta, qua purae animae in corpora noua ſunt exiturae? Atqui Plato ea in re figmentis ſuis praeire poterat. Aut ſi duas portas commemoraſſe opus erat, quidni illas piorum vel impiorum Manium exitui deſtinabat; fere vt *pia* et *impia ſomnia*, h. e. vmbras, memorat Propert. IV, 7, 87 ſqq. Ita quoque Valer. Fl. I, 833 ſq. duas portas Orci facit, quarum vna vulgus animarum, altera pii ad inferos deſcendunt. Homeri quoque duae portae in Nympharum antro Odyſſ. ν, 109 ſqq. altera ad boream verſa, et hominibus frequentata, altera ad auſtrum, et diis tantum adeunda, nouas rerum imagines ſubiicere potuiſſe videntur. Sed ſatis de his, ne et ipſi ὄναρ δι' ἐλέφαντος ἐληλυθὸς narrare videamur.

* Hoc aut ſimile quid obuerſatum eſſe video animo elegantiſſimi Britanni, qui nuper Warburtoni ſententiam excuſſit (*Critical Obſ. on the Sixth Book of the Aeneid.* p. 55.)

The ARGUMENT.

King Latinus entertains Æneas, and promiſes him his only daughter Lavinia, the heireſs of his crown. Turnus, who is in love with her, being favoured by her mother, and ſtirred up by Juno and Alecto, breaks the treaty which was made; and engages in his quarrel, Mezentius, Camilla, Meſſapus, and many others of the neighbouring princes; whoſe forces and the names of their commanders are particularly recited.

P. VIRGILII MARONIS

AENEIDOS

LIBER VII.

TU quoque litoribus noſtris, Aeneïa nutrix,
Aeternam moriens famam, Caieta, dediſti.
Et nunc ſervat honos ſedem tuus, oſſaque nomen
Heſperia in magna (ſi qua eſt ea gloria) ſignant.
At pius exſequiis Aeneas rite ſolutis,
Aggere conpoſito tumuli, poſtquam alta quiêrunt
Aequora, tendit iter velis, portumque relinquit.

* A new ſcene of action here preſents itſelf to our great poet. In the ſix firſt books he has imitated the Odyſſey; in the ſix laſt he propoſes the Iliad for his pattern. He himſelf gives us notice by the invocation toward the beginning of this ſeventh book, that he took this part to be more important than the firſt;

Majus opus moveo.——

Notwithſtanding which, by a kind of deſtiny common to moſt works, theſe ſix laſt books are not ſo much admired as the firſt ſix, and much leſs read. But, upon a cloſe examination, and upon a general ſurvey of the whole, I cannot diſcover the reaſon of this. It is certain, that as the poet had reviſed them leſs frequently than the firſt, their verſification is perhaps not ſo perfect. But as to their diſpoſition, their fictions, &c. they are certainly not inferior to the firſt. This ſeventh book upon the whole contains as many pleaſing circumſtances as are to be found in any other: We have in every part of it the marvellous, and

VIRGIL'S ÆNEID.

THE

SEVENTH BOOK*.

YOU too, Cajeta, whoſe indulgent cares
Nurſt the great chief, and form'd his tender years,
Expiring here (an ever-honour'd name!)
Adorn Heſperia with immortal fame:
Thy name ſurvives to pleaſe thy penſive ghoſt;
Thy ſacred relics grace the Latian coaſt.
Soon as her funeral rites the prince had paid,
And rais'd a tomb in honour of the dead;
(The ſea ſubſiding, and the tempeſts o'er,)
He ſpreads the flying ſails, and leaves the ſhore.

and it is filled with ſo great a variety of events, that there are few books where the ſtory is more engaging. In the review or catalogue of the forces, it is eaſily perceived that the poet has remarkably raiſed and exerted himſelf. SEGRAIS.

1. *You too, Cajeta.*] On the ſhore of the Tyrrhene ſea, the borders of Latium; being that part of the Neapolitan territories, which is called *Terra di Cavoro*, and now Cajeta, Gaeta, a city, with a bay and promontory of the ſame name. Some, with Virgil, derive the name from Æneas's nurſe. Strabo deduces it from the Lacedæmonian tongue, which terms all crooked things [*littora curva.*] καιατλας. RUÆUS.

2. *Nurſt the great chief.*] Among the ancients the nurſe was regarded through life as a venerable character. See the figure it makes in many of the tragedies of Sophocles and Euripides.

Adſpirant aurae in noctem, nec candida curſus
Luna negat: ſplendet tremulo ſub lumine pontus.
Proxima Circaeae raduntur litora terrae:
Dives inacceſſos ubi Solis filia lucos
Adſiduo reſonat cantu, tectiſque ſuperbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenuis percurrens pectine telas.
Hinc exaudiri gemitus iraeque leonum
Vincla recuſantum et ſera ſub nocte rudentum:
Setigerique ſues, atque in praeſepibus urſi
Saevire, ac formae magnorum ululare luporum:
Quos hominum ex facie dea ſaeva potentibus herbis
Induerat Circe in voltus ac terga ferarum.
Quae ne monſtra pii paterentur talia Troës
Delati in portus, neu litora dira ſubirent;
Neptunus ventis inplevit vela ſecundis:
Atque fugam dedit, et praeter vada fervida vexit.
Jamque rubeſcebat radiis mare, et aethere ab alto
Aurora in roſeis fulgebat lutea bigis:
Cum venti poſuere, omniſque repente reſedit
Flatus, et in lento luctantur marmore tonſae.
Atque hic Aeneas ingentem ex aequore lucum
Proſpicit. hunc inter fluvio Tiberinus amoeno,

21. *Here wolves*, &c.] This whole deſcription is borrowed from Homer, Odyſſ. 10. and, as Scaliger obſerves, B. 5. c. 3. highly improved. It muſt, ſays Pope from Scaliger, be confeſſed, that *Iræ leonum, vincla recuſantum*, and the epithets and ſhort deſcriptions applied to the nature of each ſavage, are beautiful additions. Virgil likewiſe differs from Homer, in the manner of the deſcription: Homer draws the beaſts with a gentleneſs of nature; Virgil paints them with the fierceneſs of ſavages. The reaſon of Homer's conduct is, becauſe they ſtill retained the ſentiments of men in the form of beaſts, and conſequently their native tenderneſs.

To this remark I ſhall ſubjoin, that Virgil heightens the allegory, by repreſenting theſe lovers of ſenſual pleaſure, not only diſguiſed in the ſhape of beaſts, but endued likewiſe with their ſavage diſpoſitions. Not to mention, that the hearing their roarings at a diſtance, a circumſtance not found in Homer,

When, at the cloſe of night, ſoft breezes riſe,
The moon in milder glory mounts the ſkies:
Safe in her friendly light the navy glides;
The ſilver ſplendors trembling o'er the tides.
Now by rich Circe's coaſt they bend their way,
(Circe, fair daughter of the god of day;)
A dangerous ſhore: the echoing foreſts rung,
While at the loom the beauteous goddeſs ſung:
Bright cedar brands ſupply her father's rays,
Perfume the dome, and round the palace blaze.
Here wolves with howlings ſcare the naval train,
And lions roar reluctant to the chain.
Here growling bears and ſwine their ears affright,
And break the ſolemn ſilence of the night.
Theſe once were men; but Circe's charms confine,
In brutal ſhapes, the human forms divine.
But Neptune, to ſecure the pious hoſt
From theſe dire monſters, this inchanted coaſt,
A friendly breeze to every ſail ſupplies;
And o'er the deeps the rapid navy flies.
Now on her car was gay Aurora borne,
And ocean reddens with the riſing morn;
The winds lie huſh'd; the ſwelling ſurge ſubſides;
And with their bending oars they labour thro' the tides.
From hence the hero view'd a range of woods;
Thro' the dark ſcene roll Tyber's glittering floods;

mer, is very affecting to the imagination. Milton, in his exquiſite drama, Comus, had an eye to this paſſage:

——— Whence night by night
He, and his monſtrous rout are heard to howl
Like ſtabled wolves, or tygers at their prey,
Doing abhorred rites to Hecate,
In their obſcured haunts of inmoſt bowers.

And Spenſer, Fairy Queen, B. 2. c. 12. ſt. 39.

Ere long they heard an hideous bellowing
Of many beaſts, that roar'd outrageouſly.

I refer the reader to the whole canto, in which Spencer has made a fine uſe of this allegory.

35. *From hence the hero.*] Segrais obſerves in his preface, that Virgil

Vorticibus rapidis et multa flavus arena,
In mare prorumpit. variae circumque ſupraque
Adſuetae ripis volucres et fluminis alveo
Aethera mulcebant cantu, lucoque volabant.
Flectere iter ſociis, terraeque advertere proras
Imperat, et laetus fluvio ſuccedit opaco.
Nunc age, qui reges, Erato, quae tempora rerum,
Quis Latio antiquo fuerit ſtatus, advena claſſem
Cum primum Auſoniis exercitus adpulit oris,
Expediam, et primae revocabo exordia pugnae.
Tu vatem, tu, diva, mone. dicam horrida bella:
Dicam acies, actoſque animis in funera reges,
Tyrrhenamque manum, totamque ſub arma coactam
Heſperiam. major rerum mihi naſcitur ordo:
Majus opus moveo. Rex arva Latinus et urbis
Jam ſenior longa placidas in pace regebat.
Hunc Fauno et nympha genitum Laurente Marica
Accipimus. Fauno Picus pater: iſque parentem
Te, Saturne, refert: tu ſanguinis ultimus auctor.

Virgil deſignedly introduces this vernal deſcription, as a hint that the action of the Æneid is included in one year. He makes the Trojan fleet enter the mouth of the Tyber in the ſpring. But this, I believe, is a refinement. Virgil, that the Tyber and its banks might appear in all their beauty, repreſents them under the influence of the ſweeteſt of ſeaſons. Thus it is a mere deſcription without any reference to the main action. Addiſon, for the ſake of amuſing us with a beautiful image, has made the tragedy of Cato (which otherwiſe would have employed no longer time than that of the repreſentation) take up one whole day. He begins,

The dawn is overcaſt, the morning low'rs, &c.

The action begins in the morning; but for the ſake of introducing the image of the ſetting ſun playing on the glittering arms, &c. of Cæſar's approaching army, we muſt ſuppoſe it carried on to the evening. Scene 4. Act 5.

Juba. Lucius, the horſemen are return'd from viewing
The number, ſtrength and poſture of our foes.
Who now encamp within a ſhort hour's march;

On

With circling whirlpools urge their winding way,
And lead their yellow waters to the ſea.
The painted birds, that haunt the golden tide,
And flutter round the banks on every ſide,
Along the groves in pleaſing triumph play,
And with ſoft muſic hail the dawning day.
Smooth o'er the ſhaded floods, at his command,
The painted gallies glide, and reach the land.
Now, goddeſs! aid thy poet, while he ſings
The ſtate of Latium, and her ancient kings;
Her dark confuſions from their birth explores,
When firſt the Trojans reach'd th' Heſperian ſhores.
Thou, thou, great Erato! my ſoul inſpire,
To ſing each furious fight with equal fire.
A mightier work, a nobler ſcene appears;
A long, long ſeries of deſtructive wars!
Kings againſt kings engag'd in dire alarms!
And all Heſperia rouz'd to all the rage of arms!
Latinus o'er the realm the ſway maintain'd;
And long in peace the hoary prince had reign'd;
From Faunus and a fair Laurentian dame,
A lovely nymph, the mighty monarch came.
From Picus, Faunus drew his birth divine;
From Saturn he, great author of the line.

On the high point of yon bright weſtern tow'r
We ken them from afar: the ſetting ſun
Plays on their ſhining arms and burning helmets,
And covers all the field with gleams of fire.

That ſingle epithet *ſetting* applied to the ſun, hinders the play from boaſting a perfection, which is almoſt conſtantly to be found in Sophocles and Euripides; I mean that of the time being equal to the repreſentation.

42. *Dawning day.*] This beautiful ſcene has afforded a ſubject to CLAUDE LORAINE for a fine landſcape, now in the collection of Lord Folkeſtone at his ſeat near Saliſbury.

49. *Thou, thou, great Erato!*] Ruæus and ſome others obſerve, that Virgil invokes the muſe Erato, who preſided over love affairs, becauſe the tranſactions in this laſt part of the Æneid, turn upon the contentions betwixt Turnus and Æneas, for the

Filius huic, fato divûm, proleſque virilis
Nulla fuit, primâque oriens erepta juventa eſt.
Sola domum et tantas ſervabat filia ſedes,
Jam matura viro, plenis jam nubilis annis.
Multi illam magno e Latio totaque petebant
Auſonia: petit ante alios pulcherrimus omnis
Turnus, avis ataviſque potens: quem regia conjunx
Adjungi genierum miro properabat amore:
Sed variis portenta deûm terroribus obſtant.
Laurus erat tecti medio in penetralibus altis
Sacra comam, multoſque metu ſervata per annos:
Quam pater inventam, primas cum conderet arces,
Ipſe ferebatur Phoebo ſacraſſe Latinus,
Laurentiſque ab ea nomen poſuiſſe colonis.
Hujus apes ſummum denſae, (mirabile dictu)
Stridore ingenti liquidum trans aethera vectae,
Obſedere apicem; et, pedibus per mutua nexis,
Examen ſubitum ramo frondente pependit.
Continuo vates, Externum cernimus, inquit,
Adventare virum, et partis petere agmen eaſdem
Partibus ex îſdem, et ſumma dominarier arce.
Praeterea, caſtis adolet dum altaria taedis,
Ut juxta genitorem adſtat Lavinia virgo,
Viſa (nefas) longis conprendere crinibus ignem,

fair Lavinia. This obſervation may at firſt ſight appear too refined: but that Virgil here invokes Erato, as the muſe preſiding over love affairs, is evident; for *Nunc age, qui reges, Erato*, &c. is a tranſcript of that of Apollonius.

Ειδ' αγε νυν, Ερατω, παραθ' ἱσασο, &c.

This is the initial verſe of the book, where the amour commences between Medea and Jaſon. Apollonius afterwards gives a reaſon, why he particularly invoked Erato.

——— συ γαρ και κυπριδος αισαν
Εμμορες, αδμητας δε τευις μελεδημασι θελγεις
Παρθενικας, τω και τοι επηρατον ουνομ' ανηπται.

Fate from this king had ſnatch'd each blooming ſon;
And one bright daughter heir'd th' imperial throne.
Fir'd by her matchleſs charms, the youths repair
From all the realms around, to court the fair;
Bold Turnus too the royal maid addreſt,
Whoſe birth and beauty far ſurpaſt the reſt.
The Latian queen, to gain ſo brave a ſon,
Had made the blooming hero's cauſe her own.
Vain was her aim, for every power divine
Withſtood the match, with many a dreadful ſign.
Amid the court a laurel roſe in air,
Preſerv'd for ages with religious care;
This venerable plant Latinus found,
When firſt his town with riſing tow'rs he crown'd;
(Which thence deriv'd her name, as records ſay;)
Then made it ſacred to the god of day.
It chanc'd, a cloud of bees in gathering ſwarms
Swept thro' the ſkies, with murmuring hoarſe alarms;
Pour'd in, and (ſettling on the topmoſt bough,)
Stretch'd down, dependent deep in air below:
In one black lengthening chain together clung,
Feet claſp'd in feet, the cluſtering nations hung.
On this exclaims an augur—I explore
A foreign conſort from a diſtant ſhore;
From yon' fame point a ſtranger hoſt ſhall come;
And here their prince ſhall reign in this imperial dome.
Yet more; while chaſte Lavinia, at the ſhrine,
Burns od'rous incenſe to the pow'rs divine;
As by her father ſtood the royal fair,
The fires flew round, and caught her waving hair:

Thy ſongs the rites of Cyprian bleſs proclaim,
Thy ſoothing numbers melt the frozen dame,
And hence with love is ſtampt thy favorite name.

Atque omnem ornatum flamma crepitante cremari,
Regaliſque accenſa comas, accenſa coronam
Inſignem gemmis: tum fumida lumine fulvo
Involvi, ac totis Volcanum ſpargere tectis.
Id vero horrendum ac viſu mirabile ferri.
Namque fore inluſtrem fama fatiſque canebant
Ipſam, ſed populo magnum portendere bellum.
At rex ſollicitus monſtris, oracula Fauni
Fatidici genitoris adit, lucoſque ſub alta
Conſulit Albunea: nemorum quae maxima ſacro
Fonte ſonat, ſaevamque exhalat opaca mephitin.
Hinc Italae gentes, omniſque Oenotria tellus
In dubiis reſponſa petunt. huc dona ſacerdos
Cum tulit, et caeſarum ovium ſub nocte ſilenti
Pellibus incubuit ſtratis, ſomnoſque petivit;
Multa modis ſimulacra videt volitantia miris:

93. *T'hro' her crown.*] Father Hardouin attempts to prove from this paſſage, that the Æneis was the work of modern impoſtors; but at the ſame time greatly betrays his own ignorance of ancient cuſtoms. How can a king's daughter, ſays he, be repreſented with a crown upon her head, before that *inſigne* was ever uſed? Beſides, he adds, no woman is to be ſeen with a crown on coins, 'till the 13th century; and thence concludes, that the Æneid was compoſed after that time. But it is notorious, that thoſe who ſacrificed, whether kings or private perſons, always performed that ceremony with a crown on their heads. La Cerda thinks, that Lavinia is here repreſented crowned according to the ancient cuſtom of virgins, when they were about to marry.

111. *On the fleeces of the ſlaughter'd ſheep.*] This ſolemn deſcription of conſulting the old god Faunus, the lying in the temple upon the ſkins of the ſacrificed ſheep, the ſeeing phantoms gliding along, and the hearing an aweful voice from the depth of the foreſt, are all of them circumſtances inexpreſſibly affecting to the imagination. It was a ſuperſtitious cuſtom among the ancients, to ſleep in the temples of the gods whom they conſulted, by way of obtaining their anſwers in dreams. Spencer alludes to this ceremony, (Fairy Queen, B. 5. c. 7.) where Britomart ſleeps in the temple of Iſis.

Strabo, lib. 16. has ſpoken concerning the temple of Jeruſa-

" lem,

O'er all her rich embroider'd garments roll'd
The wanton flame, and crept thro' every fold;
Then, crackling, thro' her crown victorious plays;
The gems run melting in the golden blaze:
Around the fair the dancing glories ſtray'd,
And lambent fires involv'd the lovely maid;
Then from her beauteous head enlarging grew,
Wide and more wide, and round the palace flew.
From this ſtrange ſign, portentous to behold,
Th' aſtoniſh'd ſeer ſurpriſing truths foretold,
That bright with fame ſhould ſhine the glorious fair,
But thro' the nations ſpread the flames of war.
Mean time the king, aſtoniſh'd at the ſign,
Haſtes to conſult his preſcient * ſire divine.
In dark Albunea's ſhades, ſupreme of woods!
Where from her fountains boil ſulphureous floods;
Thick from her ſtreams the clouds of poiſon riſe,
And, charg'd with heavy vapours, load the ſkies.
Here, in diſtreſs, th' Italian nations come,
Anxious, to clear their doubts, and learn their doom.
Firſt, on the fleeces of the ſlaughter'd ſheep,
By night the ſacred prieſt diſſolves in ſleep:
When, in a train, before his ſlumbering eye,
Thin, airy forms, and wond'rous viſions fly.

lem, as a place of this nature; "where (ſays he) the people "either dreamed for themſelves, or procured ſome good dreamer "to do it." By which it ſhould ſeem (ſays Pope) that he had read ſomething concerning the viſions of their prophets, as that which Samuel had when he was ordered a third time to ſleep before the ark, and upon doing ſo, had an account of the deſtruction of Eli's houſe: or that which happened to Solomon after having ſacrificed before the ark at Gibeon. The ſame author has alſo mentioned the temple of Serapis, in Book 17. as a place for receiving oracles by dreams.

* Faunus.

Et varias audit voces, fruiturque deorum
Conloquio, atque imis Acheronta adfatur Avernis.
Hic et tum pater ipſe petens reſponſa Latinus,
Centum lanigeras mactabat rite bidentis,
Atque harum effultus tergo ſtratiſque jacebat
Velleribus. ſubita ex alto vox reddita luco eſt:
Ne pete connubiis gnatam ſociare Latinis,
O mea progenies, thalamis neu crede paratis.
Externi veniunt generi, qui ſanguine noſtrum
Nomen in aſtra ferent, quorumque ab ſtirpe nepotes
Omnia ſub pedibus, qua Sol utrumque recurrens
Adſpicit oceanum, vertique regique videbunt.
Haec praecepta patris Fauni, monituſque ſilenti
Nocte datos, non ipſe ſuo premit ore Latinus:
Sed circum late volitans jam Fama per urbis
Auſonias tulerat; cum Laomedontia pubes
Gramineo ripae religavit ab aggere claſſem.
Aeneas, primique duces, et pulcher Iulus,
Corpora ſub ramis deponunt arboris altae:
Inſtituuntque dapes, et adorea liba per herbam
Subjiciunt epulis, (ſic Juppiter ille monebat)
Et Cereale ſolum pomis agreſtibus augent.
Conſumtis hic forte aliis, ut vertere morſus
Exiguam in cererem penuria adegit edendi,
Et violare manu maliſque audacibus orbem
Fatalis cruſti, patulis nec parcere quadris;
Heus! etiam menſas conſumimus? inquit Iulus.

121. *Seek not a native prince.*] This anſwer is given by Faunus himſelf, and not by the oaks which Latinus conſulted. This adds a weight and importance to the oracle.

135. *On cakes of flour.*] He raiſes a low ſubject by words of dignity—*adorea liba. Cereale ſolum—augent.*

143. *When with a laugh, Aſcanius—we devour*
The plates and boards on which we fed before.]

This will be a proper place to inſert ſome obſervations of Addiſon, which will be of great ſervice in explaining and illuſtrating, not only this, but many other paſſages in the poem.

The ſtory of Æneas, on which Virgil founded his poem, was very

He calls the pow'rs, who guard the infernal floods;
And talks, inſpir'd, familiar with the gods.
To this dread oracle the prince withdrew,
And firſt a hundred ſheep the monarch ſlew;
Then on their fleeces lay; and from the wood
He heard diſtinct theſe accents of the god:
  Seek not a native prince, my ſon, nor wed
Thy royal daughter to a Latian bed.
A foreign chief appears, of mighty fame,
Whoſe race to heav'n ſhall raiſe our glorious name;
O'er either ocean ſhall their empire run,
Beyond the radiant journeys of the ſun.
In every clime their ſtandards are unfurl'd!
And, proſtrate at their feet, ſhall lie the trembling world!
  Theſe anſwers of the god, reveal'd by night,
The king divulg'd, and fame diſplay'd to light;
Spread the glad tidings all the nations o'er;
When now the Trojan navy reach'd the ſhore.
  The hero with his ſon and chiefs had laid
Their limbs at eaſe beneath a cooling ſhade;
Then, dictated by Jove, the banquet ſpread
On cakes of flour along the verdant mead;
The ſlender cakes the buſy Trojans load
With fruits auſtere, and wildings of the wood:
Theſe ſcanty viands ſoon conſum'd, the crew,
Compell'd by hunger, on their tables flew;
Full eager they devour'd, by want diſtreſt,
The frail ſupporters of the failing feaſt.
When with a laugh, Aſcanius—we devour
The plates and boards on which we fed before.

very bare of circumſtances, and by that means afforded him opportunity of embelliſhing it with fiction, and giving a full range to his own invention. We find, however, that he has interwoven, in the courſe of his fable, the principal particulars, which were generally believed among the Romans, of Æneas's voyage and ſettlement in Italy. The reader may find an abridgment of the whole ſtory, as collected out of the ancient hiſtorians, and as it was received among the Romans, in Diony-

Nec plura adludens. ea vox audita laborum
Prima tulit finem, primamque loquentis ab ore
Eripuit pater, ac ſtupefactus numine preſſit.
Continuo, Salve fatis mihi debita Tellus,
Voſque, ait, ô fidi Trojae ſalvete Penates.
Hic domus, haec patria eſt. genitor mihi talia (namque
Nunc repeto) Anchiſes fatorum arcana reliquit:
Cum te, gnate, fames ignota ad litora vectum
Acciſis coget dapibus conſumere menſas;
Tum ſperare domos defeſſus, ibique memento
Prima locare manu molirique aggere tecta.
Haec erat illa fames; haec nos ſuprema manebat
Exitiis poſitura modum.
Quare agite, et, primo laeti cum lumine ſolis,
Quae loca, quive habeant homines, ubi moenia gentis,
Veſtigemus, et a portu diverſa petamus.
Nunc pateras libate Jovi, precibuſque vocate
Anchiſen genitorem, et vina reponite menſis.

ſius Halicarnaſſeus. Since none of the critics have conſidered Virgil's fable, with relation to this hiſtory of Æneas, it may not be perhaps amiſs to examine it in this light, ſo far as regards my preſent purpoſe. Whoever looks into the abridgment abovementioned, will find that the character of Æneas is filled with piety to the gods, and a ſuperſtitious obſervation of prodigies, oracles, and predictions; Virgil has not only preſerved this character in the perſon of Æneas, but has given a place in his poem to thoſe particular prophecies, which he found recorded of him in hiſtory and tradition. The poet took the matters of fact as they came down to him, and circumſtanced them after his own manner, to make them appear the more natural, agreeable, or ſurpriſing. I believe very many readers have been ſhocked at that ludicrous prophecy, which one of the harpyes pronounces to the Trojans in the third book, namely, that before they had built their intended city, they ſhould be reduced by hunger to eat their very tables. But when they hear that this was one of the circumſtances that had been tranſmitted to the Romans in the hiſtory of Æneas, they will think the poet did very well in taking notice of it. The hiſtorian abovementioned acquaints us, a propheteſs had foretold Æneas, that he ſhould take his voyage weſtward, till his companions ſhould eat their tables: and that accordingly upon his landing in Italy, as they were eating their fleſh upon cakes of bread for want of other

Th' auſpicious words his ſire in rapture took,
And weigh'd what once the oracle had ſpoke:
Hail happy realm, which fate ſo long has ow'd!
All hail, he cry'd, each guardian Trojan god!
My ſire, when fair Elyſium bleſt my eyes,
Did thus diſcloſe the ſecrets of the ſkies:
" When, preſt by raging famine, you devour
" Your boards, impatient, on a foreign ſhore;
" There thy long labours ſhall with peace be crown'd;
" There build thy town, and raiſe the ramparts round."
This is the famine that the fates foreſhow,
And this the place to terminate our woe.
Then bend we from the port, at dawn of day,
Our eager ſteps, and ſtrike a different way,
To view the land, the cities to explore,
And know what nations hold the fated ſhore.
Now place again the goblets on the board;
Be great Anchiſes honour'd and ador'd,
And pour the wine to heav'n's almighty lord.

other conveniencies, they afterwards fed upon the cakes themſelves: upon which one of the company ſaid merrily, we are eating our tables. They immediately took the hint, ſays the hiſtorian, and concluded the prophecy to be fulfilled. As Virgil did not think it proper to omit ſo material a particular in the hiſtory of Æneas, it may be worth while to conſider, with how much judgment he has qualified it, and taken off every thing that might have appeared improper for a paſſage in an heroic poem. The propheteſs, who foretells it, is an hungry harpy, as the perſon who diſcovers it is the young Aſcanius.

Heus etiam menſas conſumimus, inquit Iulus.

Such an obſervation, which is beautiful in the mouth of a boy, would have been ridiculous from any other of the company. The *violare manu* informs us, that the ancients looked upon their tables as ſacred things.

147. *Hail happy.*] The original is *hic patria eſt:* Catrou tranſlates theſe words, *This is our ancient country:* meaning, that the Trojans were deſcended from Dardanus, who was an Italian. This interpretation adds much greater dignity to the ſentiment, than if we underſtand it ſimply, as moſt of the interpreters do, that, this *is the country due to me by fate.* The behaviour of Æneas is ſuited to his character for piety and obſervance of religious acts.

Sic deinde effatus frondenti tempora ramo
Inplicat, et Geniumque loci primamque deorum
Tellurem, Nymphaſque, et adhuc ignota precatur
Flumina: tum Noctem, noctiſque orientia ſigna,
Idaeumque Jovem, Phrygiamque ex ordine matrem,
Invocat, et duplicis Caeloque Ereboque parentes.
Hic pater omnipotens caelo ter clarus ab alto
Intonuit: radiiſque ardentem lucis et auro
Ipſe manu quatiens oſtendit ab aethere nubem.
Diditur hic ſubito Trojana per agmina rumor,
Adveniſſe diem, quo debita moenia condant.
Certatim inſtaurant epulas, atque omine magno
Crateras laeti ſtatuunt, et vina coronant.
Poſtera cum prima luſtrabat lampade terras
Orta dies; urbem, et finis, et litora gentis
Diverſi explorant: haec fontis ſtagna Numici,
Hunc Thybrim fluvium, hic fortis habitare Latinos.
Tum ſatus Anchiſa delectos ordine ab omni
Centum oratores auguſta ad moenia regis
Ire jubet, ramis velatos Palladis omnis:
Donaque ferre viro, pacemque expoſcere Teucris.
Haud mora: feſtinant juſſi, rapidiſque feruntur
Paſſibus. ipſe humili deſignat moenia foſſa,
Moliturque locum; primaſque in litore ſedes,
Caſtrorum in morem, pinnis atque aggere cingit.

184. *By different ways.*] Scaliger, Book 3. of his Poet. obſerves, that there is a general reſemblance between Ulyſſes in Homer, and Æneas in Virgil; and that Æneas acts in the ſame manner as Ulyſſes. The hero of the Greek poet, Odyſſ. 20. mounts a cliff after his arrival in the iſle of Circe, to ſee if he could diſcover any marks of culture, and to liſten if he could hear any human voice. This is a pleaſing image; and, as Euſtathius obſerves, Ulyſſes himſelf takes a general view of the iſland, but ſends his companions for a more particular information. However, Scaliger remarks upon the whole, *Fuſior & latior Homerus invenietur, pictior Virgilius, & numeris aſtrictior.* Poet. B. 5. c. 3.

192. *Mean time the chief.*] The ancients generally marked the limits

Then, while the verdant boughs his temples grace,
The prince ador'd the Genius of the place;
The Nymphs, and unknown pow'rs that rule the floods,
And ſacred Earth, great ſource of all the gods;
And aweful Night; with her the ſtars that riſe,
To gild her face, and beautify the ſkies;
And Jove, the guardian god of Troy, implores;
And the great mother of th' etherial pow'rs;
His mighty parents laſt, with honours crown'd
In heav'n above, and Erebus profound.
The hero's vows th' almighty heard from high,
And thrice he thunder'd from an azure ſky;
And ſhook, majeſtic as the thunders roll'd,
A fiery cloud, that blaz'd with beams of gold.
Now thro' the Trojan hoſt the news had flown,
The day was come to raiſe their promis'd town;
All, warm'd with tranſport at the happy ſign,
Indulge the feaſt, and quaff the generous wine.
Soon as the morning ſhot a purple ray,
And tipp'd the mountains with the beams of day,
By different ways the buſy train explore
The bounds, the cities, and the winding ſhore.
Here dwell the Latian line; there Tyber flows;
And here thy ſacred ſtream, Numicus, roſe.
Now ſent the Trojan prince (a peace to gain)
A hundred youths ſelected from the train,
With preſents for the king. Without delay,
All crown'd with olives took their ſpeedy way.
Mean time the chief deſign'd th' allotted ground
For the new town, and drew the trench around;
High tow'rs and ramparts all the place incloſe;
And, like a camp, the ſudden city roſe.

limits of their cities or encampments with a plough. This they drew round in a circle: hence ſome imagine, that *urbs* is derived from *orbis*, or *urbum*, which is the plough-tail. *Urbare*, (according to Varro) is *aratro definire*.

Jamque iter emenſi, turres ac tecta Latinorum
Ardua cernebant juvenes, muroſque ſubibant.
Ante urbem pueri, et primaevo flore juventus,
Exercentur equis, domitantque in pulvere currus:
Aut acris tendunt arcus, aut lenta lacertis
Spicula contorquent, curſuque ictuque laceſſunt.
Cum praevectus equo longaevi regis ad auris
Nuntius ingentis ignota in veſte reportat
Adveniſſe viros. ille intra tecta vocari
Imperat, et ſolio medius conſedit avito.
Tectum auguſtum, ingens, centum ſublime columnis,
Urbe fuit ſumma, Laurentis regia Pici,
Horrendum ſilvis et religione parentum.
Hic ſceptra accipere, et primos adtollere faſcis
Regibus omen erat: hoc illis curia templum,
Hae ſacris ſedes epulis: hic ariete caeſo
Perpetuis ſoliti patres conſidere menſis.
Quin etiam veterum effigies ex ordine avorum
Antiqua e cedro, Italuſque, paterque Sabinus,
Vitiſator, curvam ſervans ſub imagine falcem,
Saturnuſque ſenex, Janique bifrontis imago,
Veſtibulo adſtabant: aliique ab origine reges,
Martia qui ob patriam pugnando volnera paſſi.

200. *Or whirl.*] See Milton's ſecond book of Paradiſe Loſt, ver. 528. where the ſports of the fallen angels are deſcribed with equal pomp and propriety.

213. *Here kings.*] The ancients generally held their aſſemblies for conſulting about ſtate-affairs in their temples. Thus Dido gave audience to the Trojans in the temple of Juno, Book 1. 511.

216. *Here at their ſacred feaſts.*] *Perpetuis conſidere menſis*, Dr. Trapp tranſlates it,

——— in order ſate
Along the boards ———

In this manner of ſitting there was no diſtinction of ſeats. This too was the manner of dining among our anceſtors, when the *gorgeous feaſt*, was (as Milton deſcribes it) *ſerved up in hall by ſewers and ſeneſchalls*; before the noble ſpirit of Britiſh hoſpitality

Now the commiſſion'd youths proceed with haſte,
And ſpy the lofty Latian ſpires at laſt.
Before the gate, the blooming active train
Or break the fiery courſer to the rein,
Or whirl the chariot o'er the duſty plain;
Or bend the bow, or toſs the whizzing ſpear,
Or urge the race, or wage the mimic war.
When lo! a meſſenger, diſpatch'd with ſpeed,
Spurs to the Latian court his panting ſteed,
And told the monarch what illuſtrious gueſts
Arriv'd from foreign lands in foreign veſts.
The monarch ſummon'd all the train, and ſhone,
In ſtate majeſtic on the regal throne.
High o'er the town, ſurrounded by a wood,
Old Picus' venerable palace ſtood,———
Auguſt and aweful! proudly roſe, around,
A hundred columns, and the ſtructure crown'd.
Here kings receiv'd the types of royal pow'r,
The crown and ſcepter, and the robes they wore.
This was their temple; this their court of ſtate,
Here at their ſacred feaſts the fathers ſate;
And in long orders, as their thrones they fill'd,
On offer'd rams their annual banquets held.
Before the gates a venerable band,
In cedar carv'd, the Latian monarchs ſtand.
Fabinus there, who preſt the foaming wine,
Extends the hook that prun'd the generous vine:
The front old Italus and Saturn grace,
And hoary Janus with his double face;
And many an ancient monarch, proud to bear
In their dear country's cauſe the wounds of war.

ly gave way to the minute fopperies of France. *Perpetui tergo bovis*, B. 8. ver. 183. is to be underſtood an ox continued, not cut or divided into parts: *perpetui*, i. e. *perpetim extenſi*.

219. *Before the gates.*] There is a venerable air of antiquity, and of a primeval ſimplicity in this deſcription of the palace of Latinus,

Multaque praeterea ſacris in poſtibus arma,
Captivi pendent currus, curvaeque ſecures,
Et criſtae capitum, et portarum ingentia clauſtra,
Spiculaque, clipeique, ereptaque roſtra carinis.
Ipſe Quirinali lituo parvaque ſedebat
Succinctus trabea, laevaque ancile gerebat
Picus equûm domitor: quem capta cupidine conjunx,
Aurea percuſſum virga, verſumque venenis,
Fecit avem Circe, ſparſitque coloribus alas.
Tali intus templo divôm patriaque Latinus
Sede ſedens Teucros ad ſeſe in tecta vocavit:
Atque haec ingreſſis placido prior edidit ore:
Dicite Dardanidae, (neque enim neſcimus et urbem
Et genus, auditique advertitis aequore curſum)
Quid petitis? quae cauſſa rates, aut cujus egentes
Litus ad Auſonium tot per vada caerula vexit?

Latinus, that is highly amuſing; eſpecially the ſtatues of the firſt old kings of Latium. It muſt have been peculiarly affecting to the Romans, to read this account of their ſimple anceſtors.

228. *A row of trophies,* &c.] Imitated by Statius, Theb. B. 7. ver. 57. in his deſcription of the houſe of Mars, which I take to be one of the fineſt paſſages of that author.

Terrarum exuviae circum, & faſtigia templi
Captae inſignibant gentes, cælataque ferro
Fragmina portarum, bellatriceſque carinae,
Et vacui currus, protritaque curribus ora.

Dryden, and Chaucer before him, have borrowed ſeveral circumſtances in deſcribing the temple of Mars, in the knight's tale, from the above repreſentation of Statius. Spenſer, Fairy Queen, B. 3. c. 11. §. 52. finely applies a deſcription of this kind. He is repreſenting the houſe of Buſyrane, dedicated to the power of love.

And all about, the gliſtening walles were hong
With warlike ſpoyles, and with victorious prayes
Of mighty conquerors, and captaines ſtrong,
Which were whylom captived in their daies
To cruell love, and wrought their own decayes;
Their ſwords, and ſpeares were broke, and hauberques rent.

Hung on the pillars, all around appears
A row of trophies, helmets, ſhields, and ſpears,
And ſolid bars, and axes keenly bright,
And naval beaks, and chariots ſeiz'd in fight.
With his divining wand in ſolemn ſtate,
With robes ſuccinct the royal Picus ſate.
Fierce in his car of old he ſwept the field;
And ſtill the hero graſps the ſhining ſhield.
Him beauteous Circé lov'd, but lov'd in vain;
Th' enchantreſs dame, rejected with diſdain,
Transform'd the hapleſs monarch, in deſpair,
Chang'd to a painted bird, and ſent to flit in air.
  Thus ſat the ſov'reign in the pompous fane,
And gave admiſſion to the Dardan train.
Then to th' illuſtrious ſtrangers, from the throne,
The prince with mild benevolence begun.
  Say, noble Trojans, for we knew your name
And ancient race, before your navy came;
What cauſe your fleet to Latium could convey,
What call, thro' ſuch a length of watry way?
Or were your gallies wide in ocean loſt?
Or driv'n by tempeſts on th' Heſperian coaſt?

245. *What cauſe your fleet.*] Thus Polyphemus addreſſes Ulyſſes, and his crew.

  What are ye gueſts? on what adventure, ſay,
  Thus far ye wander in the watry way?
  Pirates perhaps, who ſeek thro' ſeas unknown
  The lives of others, and expoſe your own.
Pope's Odyſſ. 9. 300.

La Cerda obſerves, that Virgil in Latinus's ſpeech is more polite in his ſuppoſitions concerning the Trojans, than the Greek poet in the addreſs of Polyphemus. To this I anſwer, in vindication of Homer, that it is quite in the character of the ſavage giant Polypheme, to aſk the Greeks, whether they were pirates. Such a ſuſpicion with regard to theſe new gueſts, would have been ſhocking and abſurd in a civilized monarch. Add to this, that Polypheme's queſtion was very natural, as piracy was a common practice among the ancients, and was not looked upon as a diſhonourable employment. Thucydides ſays, that even in his time there were ſeveral uncivilized countries in Greece, whoſe inhabitants lived both by ſea and land, after the old barbarous manner.—το παλαιον τροπω νεμονται. Lib. 1.

Sive errore viae, ſeu tempeſtatibus acti,
(Qualia multa mari nautae patiuntur in alto)
Fluminis intraſtis ripas, portuque ſedetis;
Ne fugite hoſpitium, neve ignorate Latinos
Saturni gentem, haud vinclo nec legibus aequam,
Sponte ſua veteriſque dei ſe more tenentem.
Atque equidem memini (fama eſt obſcurior annis)
Auruncos ita ferre ſenes, his ortus ut agris
Dardanus Idaeas Phrygiae penetrârit ad urbis,
Threïciamque Samon, quae nunc Samothracia fertur.
Hinc illum Corythi Tyrrhena ab ſede profectum
Aurea nunc ſolio ſtellantis regia caeli
Accipit; et numero divorum altaribus addit.
Dixerat. et dicta Ilioneus ſic voce ſecutus:
Rex, genus egregium Fauni, nec fluctibus actos
Atra ſubegit hiems veſtris ſuccedere terris,
Nec ſidus regione viae lituſve fefellit.
Conſilio hanc omnes animiſque volentibus urbem
Adferimur pulſi regnis, quae maxima quondam
Extremo veniens Sol aſpiciebat Olympo.
Ab Jove principium generis: Jove Dardana pubes
Gaudet avo. rex ipſe Jovis de gente ſuprema
Troïus Aeneas tua nos ad limina miſit.
Quanta per Idaeos ſaevis effuſa Mycenis
Tempeſtas jerit campos; quibus actus uterque
Europae atque Aſiae fatis concurrerit orbis;
Audiit, et ſi quem tellus extrema refuſo
Submovet Oceano, et ſi quem extenta plagarum
Quatuor in medio dirimit plaga ſolis iniqui.

264. *Thus, to the king, Ilioneus.*] Ilioneus is every-where introduced as the ſpeaker: in the firſt book, where he addreſſes Dido, he is ſtiled *Maximus Ilioneus*, ver. 525. Servius obſerves, that Virgil has not made him an orator without reaſon: for Homer tells us, that Phorbas, the father of Ilioneus, always fought under the patronage and protection of Mercury, the god of eloquence.

This addreſs of Ilioneus, on the arrival of the Trojans, (ſays Catrou) ſhews the complete orator. It is not Æneas; it is Dardanus himſelf who is returned to his country: it is he whom the oracles directed to ſearch out the Tyber; it is Dardanus that offers theſe preſents to Latinus.

Such dangers oft befall the train who ride
O'er the wild deeps, and ſtem the furious tide.
Vouchſafe to be our gueſts, and Latium grace;
For know, our generous hoſpitable race,
By Saturn form'd, from him their manners draw,
Juſt without ties, and good without a law.
From old Auruntian ſages once our ears
Have heard a tale, tho' ſunk in length of years;
Theſe realms the birth of Dardanus could boaſt,
Who ſail'd from hence, and reach'd your Phrygian coaſt.
He left the Tuſcan realms, and now on high
Dwells in the ſtarry manſions of the ſky:
Call'd from this nether world to heav'n's abodes,---
He reigns above, a god among the gods!
O prince divine! great Faunus' glorious ſon;
(Thus, to the king, Ilioneus begun;)
Nor ſtars miſlead our fleets, nor tempeſts toſt,
Nor wide we wander'd to the Latian coaſt,
But our determin'd courſe, ſpontaneous bore,
With one fixt purpoſe, to this friendly ſhore;
Driv'n from the nobleſt empire o'er the ſeas,
That the bright ſun in all his race ſurveys.
We and our prince derive our birth divine
From Jove the ſource of our etherial line;
And at the godlike chief's command we come,
His ſuppliant envoys to this regal dome.
Thoſe, who beyond the bounds of ocean hurl'd,
Poſſeſs that wild unhoſpitable world;
And thoſe who glow beneath the burning zone,
Beneath the fiery chariot of the ſun,
Have heard, and heard with terror from a-far,
What a dire deluge, what a ſtorm of war,
With ruin charg'd, and furious to deſtroy,
From Greece burſt thund'ring o'er the realms of Troy;
When Europe ſhook proud Aſia with alarms,
And fate ſet two contending worlds in arms.

Diluvio ex illo tot vaſta per aequora vecti
Dîs ſedem exiguam patriis lituſque rogamus
Innocuum, et cunctis undamque auramque patentem.
Non erimus regno indecores: nec veſtra feretur
Fama levis, tantive aboleſcet gratia facti:
Nec Trojam Auſonios gremio excepiſſe pigebit.
Fata per Aeneae juro, dextramque potentem,
Sive fide, ſeu quis bello eſt expertus et armis;
Multi nos populi, multae (ne temne, quod ultro
Praeferimus manibus vittas ac verba precantia)
Et petiere ſibi et voluere adjungere gentes.
Sed nos fata Deûm veſtras exquirere terras
Imperiis egere ſuis. hinc Dardanus ortus
Huc repetit, juſſiſque ingentibus urguet Apollo
Tyrrhenum ad Thybrim, et fontis vada ſacra Numici.
Dat tibi praeterea fortunae parva prioris
Munera, reliquias Troja ex ardente receptas.
Hoc pater Anchiſes auro libabat ad aras:
Hoc Priami geſtamen erat, cum jura vocatis
More daret populis; ſceptrumque, ſacerque tiaras,
Iliadumque labor veſtes.
Talibus Ilionei dictis defixa Latinus
Obtutu tenet ora, ſoloque inmobilis haeret,
Intentos volvens oculos. nec purpura regem
Picta movet, nec ſceptra movent Priameïa tantum,
Quantum in connubio gnatae thalamoque moratur:
Et veteris Fauni volvit ſub pectore ſortem.
Hunc illum fatis externa ab ſede profectum
Portendi generum, paribuſque in regna vocari

315. *His daughter's.*] The characteriſtic of Latinus is piety, and a religious obſervance of oracles; of which, he here diſcovers a ſignal inſtance. He does not regard the gifts nor ſtory of the Trojans, ſo much as he is at once tranſported at the thoughts of marrying his daughter, according to the direction of the gods.

Snatch'd from that ſtorm, to roll around the floods,
We beg ſome place, to fix our wand'ring gods;
Some vacant region, you with eaſe can ſpare;
The common uſe of water, earth, and air.
Nor ſhall this new alliance bring diſgrace,
But add new glories to th' Italian race;
Nor Latium ſhall repent the kind ſupply,
Nor ſhall the dear remembrance ever die.
Now by our potent glorious prince I ſwear,
As true in peace as dreadful in the war:
Tho' now as ſuppliants at thy throne we ſtand,
With humble pray'rs and olives in our hand,
Yet many nations, prince, invite our train,
And our alliance court, but court in vain.
For know, the gods, the mighty gods command
The ſons of Troy to ſeek the Latian land.
To Tyber's flood great Phœbus urg'd our way,
Where ſpring Numicus' ſacred ſtreams to day;
Here Dardanus was born, of heav'nly ſtrain;
Hence firſt he came, and now returns again.
Yet more—theſe preſents from the Trojan king,
Theſe reliques of his former ſtate we bring,
Snatch'd from devouring flames—his ſire, of old,
Pour'd due libations from this bowl of gold:
In theſe rich robes the royal Priam ſhone,
And gave the law, majeſtic, from the throne:
This crown, this ſcepter, did the monarch wear;
Theſe veſts were labour'd by the Trojan fair.
He ceas'd—the ſov'reign paus'd in thought profound,
And fixt his eyes unmov'd upon the ground.
His daughter's fortunes all his mind employ,
And future empire, not the gifts from Troy.
Deep in his mind the prophecy he roll'd,
And deem'd this chief, the ſon the gods foretold,
The mighty hero long foredoom'd by fate
To ſhare the glories of the regal ſtate;—

Auſpiciis: huic progeniem virtute futuram
Egregiam, et totum quae viribus occupet orbem.
Tandem laetus ait: Dî noſtra incepta ſecundent,
Auguriumque ſuum. dabitur, Trojane, quod optas.
Munera nec ſperno. non vobis, rege Latino,
Divitis uber agri Trojaeve opulentia deerit.
Ipſe modo Aeneas (noſtri ſi tanta cupido eſt,
Si jungi hoſpitio properat, ſociuſve vocari)
Adveniat; voltus neve exhorreſcat amicos:
Pars mihi pacis erit, dextram tetigiſſe tyranni.
Vos contra regi mea nunc mandata referte.
Eſt mihi gnata, viro gentis quam jungere noſtrae,
Non patrio ex adyto ſortes, non plurima caelo
Monſtra ſinunt: generos externis adfore ab oris,
Hoc Latio reſtare canunt, qui ſanguine noſtrum
Nomen in aſtra ferant. hunc illum poſcere fata
Et reor, et (ſi quid veri mens augurat) opto.
Haec effatus, equos numero pater eligit omni.
Stabant ter centum nitidi in praeſepibus altis.
Omnibus extemplo Teucris jubet ordine duci
Inſtratos oſtro alipedes pictiſque tapetis.
Aurea pectoribus demiſſa monilia pendent;
Tecti auro, fulvom mandunt ſub dentibus aurum.

333. *A beauteous daughter.*] It looks very ungallant to us moderns, for a great king to offer his daughter to a ſtranger, whom he had never ſo much as ſeen. But the manners of the ancients were different from ours: beſides, we muſt remember what goes before;

Et veteris Fauni volvit ſub pectore ſortem.
Hunc illum fatis ——— &c. ———

And even now he does not offer his daughter, but only relates the oracle, and believes, and hopes, it is to be interpreted in favour of Æneas. *Tyranni*, in the original, ſignifies only king, as it frequently does both in Latin and Greek writers.

342. *In lofty ſtalls.*] Virgil hardly ever incidentally mentions a horſe, but he takes occaſion to dwell for ſome time on the beauty, furniture, or other circumſtances belonging to this noble animal.

ı whom a race, victorious by their ſwords,
ld riſe in time, the world's majeſtic lords:
ı joyful ſpoke: May Heav'n our counſels bleſs,
its own omens, with the wiſh'd ſucceſs!
pleas'd, my friends, your preſents I receive,
free admiſſion in my kingdoms give;
ſhall you want, while I the throne enjoy,
ıd as fruitful as the fields of Troy.
et your godlike prince, if he requeſt
royal friendſhip, be our honour'd gueſt;
peace he aſks in perſon he may bring,
ıen—report this meſſage to your king.—
ıuteous daughter in her bloom is mine,
ıd to wed in our Auſonian line:
all our native oracles deny,
:very dreadful omen of the ſky.
foreign ſhores, a foreign ſon appears,
ſe race ſhall lift our glory to the ſtars.
prince, the deſtin'd chief the fates require,
:houghts divine, and we, my friends, deſire.
ſaid, and order'd ſteeds, to mount the band;
ty ſtalls three hundred courſers ſtand,
ſhining ſides with crimſon cover'd o'er;
prightly ſteeds embroider'd trappings wore,
golden chains, refulgent to behold;
were the bridles, and they champ'd on gold.

l. The joy of Turnus at ſeeing his horſes approaching ually ſhared by the poet himſelf, and muſt be likewiſe by eader of taſte.

Poſcit equos gaudetque tuens ante ora frementes, &c.
B. 12. 28.

ıird Georgic is not the only part of Virgil's works, where done juſtice to a creature for which, it is plain, he had a ılar love and eſteem.

Abſenti Aeneae currum geminoſque jugalis,
Semine ab aetherio, ſpirantis naribus ignem,
Illorum de gente, patri quos daedala Circe
Subpoſita de matre nothos furata creavit.
Talibus Aeneadae donis dictiſque Latini
Sublimes in equis redeunt, pacemque reportant.
Ecce autem Inachiis ſeſe referebat ab Argis
Saeva Jovis conjunx, auraſque invecta tenebat:
Et laetum Aenean, claſſemque ex aethere longo
Dardaniam Siculo proſpexit ab uſque Pachyno.
Moliri jam tecta videt, jam fidere terrae:
Deſeruiſſe rates. ſtetit acri fixa dolore,
Tum quaſſans caput, haec effundit pectore dicta:
Heu ſtirpem inviſam, et fatis contraria noſtris
Fata Phrygum! num Sigeïs occumbere campis,
Num capti potuere capi? num incenſa cremavit
Troja viros? medias acies, medioſque per ignes
Invenere viam? at (credo) mea numina tandem
Feſſa jacent, odiis aut exſaturata quievi.
Quin etiam patria excuſſos infeſta per undas
Auſa ſequi, et profugis toto me obponere ponto.

359. *The bulwarks riſe.*]————Orig.
Moliri jam tecta videt, jam fidere terrae.

Catrou, Ruæus, Servius, and moſt of the printed copies read *fidere*; Pierius affirms that *fidere* is found in moſt of the old books; *fidere* certainly gives a ſtronger idea. Heinſius would read *findere terram*; but there is no neceſſity or authority for ſuch a conjecture.

365. *Did not the captives,*—&c.]

Num capti potuere capi? num incenſa cremavit
Troja viros?

I remember, ſays Trapp, I have heard a moſt ingenious and judicious critic (the late Mr. Smith of Chriſt-Church) object againſt this paſſage, as ſomewhat trifling and jingling, and more like one of Ovid's turns, than Virgil's majeſtic ſentences. But perhaps there is no reaſon for this reflection.

In this particular I cannot forbear diſſenting from Dr. Trapp, and thinking the lines in queſtion are too jingling and full of conceit,

But to their prince he ſent a glorious car,
With two diſtinguiſh'd courſers for the war;
Fierce as they flew, their noſtrils breath'd a fire;
Theſe Circé ſtole from her celeſtial ſire,
By mortal mares on earth, who, all unknown,
Mixt with the flaming courſers of the ſun.
Pleas'd with the monarch's gift, their ſteeds they preſs,
And to their anxious lord return with peace.
But Jove's imperial queen, from Argos far,
Rides on the whirlwinds thro' the fields of air.
From proud Pachynus' point, her eyes explore
The Trojan prince, and all his fleet on ſhore.
The bulwarks riſe, the troops poſſeſs the ſtrand,
Deſert the ſhips, and pour upon the land:
She ſtood in anguiſh fixt, and ſhook her head,
Then, fir'd with rage, the wrathful goddeſs ſaid:
Curſt race:—a race I labour to deſtroy!—
But Juno ſinks beneath the fates of Troy!
Did not the captives break the victor's chain?
Did not her ſlaughter'd ſons revive again?
Did they not force, when Troy in aſhes lay,
Through fires and armies their victorious way?
What—heav'n's great empreſs flags, by toils oppreſt!
Or ſure, her glutted vengeance lies at reſt!
And yet I dar'd purſue the baniſh'd train
Thro' the laſt bounds of Neptune's watry reign.

conceit, ſo oppoſite to Virgil's uſual dignified ſimplicity of ſtyle. This playing upon words is much like that of Milton.

——And unfrequented left
His righteous altar, bowing lowly down
To beſtial gods; for which their heads as low
Bow'd down in battle—Parad. Loſt, B. 1. ver. 433.

After all it is ſurpriſing that our poet ſhould be ſo cloſe an imitator of Ennius, as to adopt his faults;

Quæ nec Dardaniis campis potuere perire;
Nec cum capta capi, *nec cum* combuſta cremari.
Enn. An. L. 10.

Abſumtae in Teucros vires caelique mariſque.
Quid Syrtes, aut Scylla mihi, quid vaſta Charybdis
Profuit? optato conduntur Thybridis alveo,
Securi pelagi atque mei. Mars perdere gentem
Immanem Lapithûm valuit: conceſſit in iras
Ipſe deûm antiquam genitor Calydona Dianae:
Quod ſcelus aut Lapithas tantum, aut Calydona merentem?
Aſt ego magna Jovis conjunx nil linquere inauſum
Quae potui infelix, quae memet in omnia verti,
Vincor ab Aenea. quod ſi mea numina non ſunt
Magna ſatis; dubitem haud equidem implorare quod uſ-
Flectere ſi nequeo ſuperos, Acheronta movebo. [quam eſt.
Non dabitur regnis (eſto) prohibere Latinis,
Atque inmota manet fatis Lavinia conjunx.
At trahere, atque moras tantis licet addere rebus:
At licet amborum populos exſcindere regum.
Hac gener atque ſocer coëant mercede ſuorum.
Sanguine Trojano et Rutulo dotabere, virgo:
Et Bellona manet te pronuba. nec face tantum
Ciſſeïs praegnans ignis enixa jugalis:

401. *In the mixt.*] Thus Euripides, Hippol. Coron. ver. 350.

Ταν Ναιαδ' ὅπως τε Βακχαν
Συν αἱμαλι συν καπνῳ
Φονιοις θ' ὑμεναιοις,
Ἀλκμηνας τοκῳ Κυπρις ἐδωκεν.

Naiadem [furentem] ut Baccham,
Cum ſanguine, & cum fumo,
Cruentiſque Hyménæis
Alcmenæ filio [ſc. Herculi] Venus dedit.

Theſe lines in Virgil are ſtrong to the higheſt degree, and come with great weight from a deity of Juno's authority. They are indeed a noble preparative to the bloody and eventful war occaſioned by Lavinia, and which takes up the enſuing part of the poem. Virgil, of all poets, knows beſt the proper times and occaſions when to exert himſelf and give a looſe to his poetic enthuſiaſm.

With rocks, with gulphs, with thunders from on high,
With all the ſtorms of ocean and the ſky.
In vain with ſtorms I rous'd the roaring main;
Earth, ſkies, and oceans wag'd my war in vain.
In vain dire Scylla thunder'd o'er the ſea;
Nor could the vaſt Charybdis bar the way.
For lo! in Tyber's flood their navies ride,
Mock my revenge, and triumph o'er the tide.
And yet the god of battles could efface,
For one neglect, the Lapithæan race;
For one neglect, did Jove himſelf reſign
To Dian's wrath the Calydonian line.
But I, the queen ſupreme of gods above,
The mighty conſort of imperial Jove,
In vain for years one nation have purſu'd;
Nay by one ſingle mortal am ſubdu'd!
Yet, tho' my pow'rs are baffled, will I try
Whatever pow'rs in nature's circle lie.
What! tho' the partial heav'ns my aims repel,
I'll raiſe new forces from the depths of hell!
What!—if the Trojan muſt in Latium reign!
What!—if the fates a regal bride ordain!
Yet, may I ſtill the nuptial rite delay,
And by a length of wars defer the day.
Yet, ſhall the people bleed; the kings ſhall reign,
The lonely monarchs of an empty plain;
Yet ſhall the father and the ſon make good
Their league of friendſhip, in their ſubjects blood;
In the mixt blood of nations ſhall be paid,
At large, thy dreadful dow'r, imperial maid!
Wed then—with every fatal omen wed:
Bellona waits thee to the bridal bed.
The queen of love, like Priam's royal dame,
For Ilion has conceiv'd a ſecond flame.

Quin idem Veneri partus ſuus, et Paris alter,
Funeſtaeque iterum recidiva in Pergama taedae.
Haec ubi dicta dedit, terras horrenda petivit;
Luctificam Alecto Dirarum ab ſede ſororum
Infernique ciet tenebris: cui triſtia bella,
Iraeque, inſidiaeque, et crimina noxia cordi.
Odit et ipſe pater Pluton, odere ſorores
Tartareae monſtrum: ſeſe tot vertit in ora,
Tam ſaevae facies, tot pullulat atra colubris.
Quam Juno his acuit verbis, ac talia fatur:
Hunc mihi da proprium, virgo ſata Nocte, laborem,
Hanc operam, ne noſter honos infractave cedat
Fama loco: neu connubiis ambire Latinum
Aeneadae poſſint, Italoſve obſidere finis.
Tu potes unanimos armare in proelia fratres,
Atque odiis verſare domos: tu verbera tectis
Funereaſque inferre faces: tibi nomina mille,
Mille nocendi artes. fecundum concute pectus,
Disjice conpoſitam pacem, fere crimina belli:
Arma velit, poſcatque ſimul, rapiatque juventus.
Exin Gorgoneis Alecto infecta venenis
Principio Latium, et Laurentis tecta tyranni

417. *She ſcares ev'n Pluto.*]

Odit & ipſe pater Pluton, odere ſorores
Tartareae monſtrum —— ——

The thought of Pluto himſelf hating this terrible monſter, is nobly conceived: the tranſlator I think has finely improved it, by ſaying that Pluto and her infernal ſiſters were afraid of her. Such heightenings are doubtleſs very allowable. Spenſer ſpeaks of Echidna in the ſame ſtyle.

Echidna is a monſter direful dread,
Whom gods do hate, and heavens abhor to ſee;
So hideous is her ſhape, ſo huge her head,
That even the helliſh fiends affrighted bee,
At ſight thereof, and from her preſence flee.
Fairy Queen, B. 6. C. 6. §. 10.

421. *Daughter.*] One cannot forbear obſerving the fire, ſpirit and propriety of this ſpeech: and with what force the character of the enraged Juno is ſupported.

A Paris, ſprung from Venus, ſhall deſtroy
Once more with fatal fires the tow'rs of Troy.
This ſaid, to earth th' impetuous goddeſs flies,
Inflam'd with rage and vengeance, from the ſkies;
Looks down, and, bending o'er the baleful cell,
Calls dire Alecto from the realms of hell.
Crimes, frauds and murders are the fiend's delight,
The rage of death, and ſlaughters of the fight.
So fierce her looks! ſuch terrors from her eyes!
Round her grim front ſuch monſtrous ſerpents riſe!
She ſeares ev'n Pluto, her immortal ſire;
Her ſiſter furies tremble and retire.
Then heav'n's great queen, againſt the Trojan train,
Inflam'd her native rage, and thus began:
Daughter of night! thy potent aid I claim
To guard my honour, and ſupport my fame.
Oh! let not Troy her pow'rs to Latium bring,
Nor with this match amuſe her eaſy king.
'Tis thine, the peace of brethren to confound,
To arm their hands, and ſpread deſtruction round;
Thro' kindling houſes, towns, and realms, to bear
The torch of diſcord, and the flames of war.
To thee a thouſand noxious arts are known,
And every form of miſchief is thy own.
Rouſe, rouſe the fury in thy ſoul! excite
The chiefs, and kindle all the rage of fight!
Diſſolve the peace; and fir'd by dire alarms,
Bid the mad nations ruſh to blood and arms!
Scarce had ſhe ſpoke, when ſudden from her eyes,
Smear'd with Gorgonean blood, the fury flies

435. *Sudden from her eyes.*] Virgil does not give his readers any anſwer of the fury: ſhe is ſilent, but immediately executes the orders of Juno. Great is the art of knowing how to introduce ſpeeches in poetry, or to omit them with propriety and decorum. CATROU.

436. *The fury.*] In the Hercules Furens of Euripides, Λυσσα is ſent by Juno to Hercules.

Celſa petit, tacitumque obſedit limen Amatae:
Quam ſuper adventu Teucrûm Turnique hymenaeis
Femineae ardentem curaeque iraeque coquebant.
Huic dea caeruleis unum de crinibus anguem
Conjicit, inque ſinum praecordia ad intima ſubdit:
Quo furibunda domum monſtro permiſceat omnem.
Ille inter veſtis et levia pectora labſus
Volvitur adtactu nullo, fallitque furentem,
Vipeream inſpirans animam. fit tortile collo
Aurum ingens coluber, longae fit taenia vittae,
Innectitque comas, et membris lubricus errat.
Ac dum prima lues udo ſublabſa veneno
Pertentat ſenſus, atque oſſibus inplicat ignem;
Necdum animus toto percepit pectore flammam:
Mollius, et ſolito matrum de more, locuta eſt;
Multa ſuper gnata lacrimans Phrygiiſque hymenaeis:
Exſulibuſne datur ducenda Lavinia Teucris,
O genitor? nec te miſeret gnataeque tuique?
Nec matris miſeret, quam primo aquilone relinquet
Perfidus alta petens abducta virgine praedo?
An non ſic Phrygius penetrat Lacedaemona paſtor,
Ledaeamque Helenam Trojanas vexit ad urbes?
Quid tua ſancta fides, quid cura antiqua tuorum,
Et conſanguineo totiens data dextera Turno?
Si gener externa petitur de gente Latinis,
Idque ſedet, Faunique premunt te juſſa parentis;
Omnem equidem ſceptris terram quae libera noſtris
Diſſidet externam reor, et ſic dicere divos.

446. *Now like a fillet.*] Admirable is this deſcription, eſpecially thoſe dreadful circumſtances of the ſerpent's gliding thro' all the queen's garments, and winding round her temples like a fillet, and round her boſom! &c. *Ingentibus excita monſtris*, is prodigious, meaning that ſhe ſaw a thouſand horrible ſhapes crowding upon her. Obſerve the comprehenſive conciſeneſs of *infelix*.

Sublime; and tow'ring o'er the palace ſoars;
Then ſtands unſeen before Amata's doors;
While grief and wrath the raging queen employ,
For Turnus, injur'd by the match with Troy.
Here ſtopt the fiend; and, diſcord all her view,
Snatch'd from her hiſſing locks, a ſnake ſhe threw;
And thro' her inmoſt ſoul the fiery ſerpent flew.
Unfelt, the monſter glides thro' every veſt,
And breathes the ſecret poiſon in her breaſt.
Now like a fillet, round her temples roll'd,
Now round her boſom, like a chain of gold.
Now to her treſſes he repairs, and there
Thrids every ringlet of her golden hair.
Thus while her kindling ſoul the peſt inſpires
With the firſt ſparkles of her fatal fires,
Before the boſom of the royal dame
Felt the full furies of th' infernal flame,
She ſpeaks her grief, in accents ſoft and mild,
Implores the ſire, and ſorrows o'er her child:
And muſt Lavinia then, our only joy,
Wed with this wand'ring fugitive of Troy?
And can a father iſſue the decree,
So fatal to himſelf, to her and me?
For ſure the pirate ſoon will bear away
With the firſt riſing wind the lovely prey.
Such, ſuch a gueſt of old, the Phrygian boy
Bore raviſh'd Helen to the tow'rs of Troy.
Where, where is friendſhip, truth and honour now?
A father's promiſe, and a monarch's vow!
If thy great ſire's commands have fixt thy mind,
To chooſe ſome hero of a foreign kind:
Then every kind, my lord, and every land
Are foreign, that are free from our command;

Et Turno, ſi prima domûs repetatur origo,
Inachus Acriſiuſque patres, mediaeque Mycenae.
His ubi nequidquam dictis experta, Latinum
Contra ſtare videt, penituſque in viſcera labſum
Serpentis furiale malum, totamque pererrat;
Tum vero infelix, ingentibus excita monſtris,
Inmenſam ſine more furit lymphata per urbem:
Ceu quondam torto volitans ſub verbere turbo,
Quem pueri magno in gyro vacua atria circum
Intenti ludo exercent: ille actus habena
Curvatis fertur ſpatiis: ſtupet inſcia ſupra
Inpubiſque manus, mirata volubile buxum:
Dant animos plagae. non curſu ſegnior illo
Per medias urbis agitur populoſque ferocis.
Quin etiam in ſilvas, ſimulato numine Bacchi,
Majus adorta nefas, majoremque orſa furorem,
Evolat, et gnatam frondoſis montibus abdit;
Quo thalamum eripiat Teucris, taedaſque moretur:
Euoe Bacche, fremens, ſolum te virgine dignum
Vociferans. etenim mollis tibi ſumere thyrſos,
Te luſtrare choro, ſacrum tibi paſcere crinem.
Fama volat: Furiiſque accenſas pectore matres
Idem omnis ſimul ardor agit, nova quaerere tecta.
Deſeruere domos: ventis dant colla comaſque.
Aſt aliae tremulis ululatibus aethera conplent,
Pampineaſque gerunt incinctae pellibus haſtas.

471. *From a long line.*] *Inachus Acriſiuſque patres.* Inachus was the firſt king of Argos: Clemens Alexandrinus, L. 1. Strom. c. 10. ſays, that he was cotemporary with Moſes. Acriſius, deſcended from Inachus, was the laſt king of Argos, from whence he removed his ſeat of empire to Mycenæ.

478. *So the gay ſtriplings.*] Notwithſtanding Virgil has taken infinite pains to raiſe this low image of the top by deſcribing it in the moſt elegant and choice expreſſions; yet I cannot forbear being ſtill of opinion, that it is an object too mean to have a place in an epic poem.

490. *Thou, Bacchus, only thou.*] What elegance of madneſs is this!—It was cuſtomary for young virgins, to conſecrate their hair

And if we trace brave Turnus' blood, he ſprings
From a long line of ancient Argive kings.
Thus urg'd the mother, in a mournful ſtrain,
Her loud complaints, yet urg'd them all in vain.
But now the ſpreading poiſon, fir'd her whole,
Ev'n to the laſt receſſes of her ſoul.
In her wild thoughts a thouſand horrors riſe;
And fierce, and madding round the ſtreets ſhe flies.
So the gay ſtriplings laſh in eager ſport,
A top, in giddy circles, round a court.
In rapid rings it whirls, and ſpins aloud,
Admir'd with rapture by the blooming crowd;
From every ſtroke, flies humming o'er the ground,
And gains new ſpirit as the blows go round.
Thus flew the giddy queen, with fury ſtung,
Thro' the wide town, amid the wond'ring throng.
Yet more;—the deſtin'd nuptials to delay,
Fierce to the darkſome wood ſhe bounds away;
And, riſing ſtill in rage, with rites divine
She feign'd new orgies to the god of wine.
Thou, Bacchus, only thou, deſerv'ſt the fair!
For thee in ringlets grows her lovely hair!
For thee ſhe leads the dance, and wreaths her ivy ſpear.
Now ſpread around the wild infectious flames;
With the ſame fury glow the Latian dames;
Let looſe their flying treſſes in the wind,
Ruſh to the woods, and leave the town behind;
Toſs high their ivy ſpears; while clamours riſe,
And trembling ſhrieks, tumultuous rend the ſkies.

hair to ſome deity; this they nouriſhed with particular care, and never cut it off till juſt before marriage, and then it was hung up in the temple of the deity to whom it before was devoted. All the following deſcription is animated with true poetic enthuſiaſm. Virgil copies his favourite Euripides, in his moſt ſtriking and beautiful tragedy, the *Bacchæ*. One is ready to cry out with Horace, while one is reading it, *Quo me Bacche rapis tui plenum?*—

Ipſa inter medias flagrantem fervida pinum
Suſtinet, et gnatae Turnique canit hymenaeos,
Sanguineam torquens aciem; torvomque repente
Clamat: Io matres, audite ubi quaeque, Latinae.
Si qua piis animis manet infelicis Amatae
Gratia, ſi juris materni cura remordit;
Solvite crinalis vittas, capite orgia mecum.
Talem inter ſilvas, inter deſerta ferarum,
Reginam Alecto ſtimulis agit undique Bacchi.
Poſtquam viſa ſatis primos acuiſſe furores,
Conſiliumque omnemque domum vertiſſe Latini;
Protenus hinc fuſcis triſtis dea tollitur alis
Audacis Rutuli ad muros: quam dicitur urbem
Acriſioneis Danaë fundaſſe colonis,
Praecipiti delata noto. locus Ardea quondam
Dictus avis: et nunc magnum manet Ardea nomen.
Sed fortuna fuit; tectis hic Turnus in altis
Jam mediam nigra carpebat nocte quietem.
Alecto torvam faciem et furialia membra
Exuit: in voltus ſeſe transformat anilis,
Et frontem obſcaenam rugis arat. induit albos
Cum vitta crinis: tum ramum innectit olivae.
Fit Chalybe, Junonis anus templique ſacerdos;
Et juveni ante oculos his ſe cum vocibus offert:
Turne, tot incaſſum fuſos patiere labores,
Et tua Dardaniis transſcribi ſceptra colonis?
Rex tibi conjugium, et quaeſitas ſanguine dotes,
Abnegat; externuſque in regnum quaeritur heres.

525. *She now appear'd a venerable dame.*] Statius, (but with little ſucceſs upon the whole) has imitated this paſſage, Theb. L. 2. 94. where the ſhade of Laius, diſguiſed under the figure of Tireſias, appears to Tydeus aſleep. However, it muſt be owned, that Laius waking Tydeus, throwing off his diſguiſe, and diſcovering himſelf to be his grandfather, has a fine effect.

——— Ramos ac vellera fronti
Diripuit confeſſus avum, dirique Nepotis
Incubuit ſtratis—jugulum mox caede patentem
Nudat & undanti perfundit vulnere ſomnum,

The madding queen, with rage ſuperior ſtung,
Rear'd high a flaming pine, amid the throng,
And for young Turnus rais'd the nuptial ſong.
Then rolls her fiery eyes, and loud exclaims:
Hear, all ye matrons! hear, ye Latian dames!
If yet a mother's woes your ſouls can move,
If yet your injur'd princeſs ſhares your love;
Like me, unbind your treſſes; rove abroad;
And hold theſe ſacred orgies to the god.
Thus the fierce fiend Amata's breaſt invades,
And drives her raving to the ſylvan ſhades.
When all the monarch's palace ſhe ſurvey'd,
With all his counſels in confuſion laid;
As wide around the riſing fury grew,
On duſky wings to Ardea ſwift ſhe flew:
Ardea, by Danaë built in days of yore,
When with her Argive train ſhe ſought the ſhore;
But now her periſh'd ruins are no more!
Where o'er the reſt brave Turnus' manſion roſe,
She found the hero ſunk in ſoft repoſe;
And firſt, her dread infernal form to hide,
Laid the grim terrors of her front aſide:
With ſilver hairs her temples were o'erſpread,
And wreaths and verdant olives crown'd her head.
Her wither'd face with wrinkles was emboſt,
And in the woman all the fiend was loſt.
She now appear'd a venerable dame,
And to the couch like Juno's prieſteſs came:
Then are thy labours vain, (ſhe thus begun,)
And ſhall a Trojan ſeize thy rightful throne?
The king denies the crown he long has ow'd,
Denies the fair thy labours bought with blood.

Illi rupta quies: attollit membra, toroque
Erigitur plenus monſtris, vanumque cruorem
Excutiens, ſimul horret avum, fratremque requirit, &c.

I nunc, ingratis offer te, inriſe, periclis :
Tyrrhenas, i, ſterne acies : tege pace Latinos.
Haec adeo tibi me, placida cum nocte jaceres,
Ipſa palam fari omnipotens Saturnia juſſit.
Quare age, et armari pubem portiſque moveri
Laetus in arma para, et Phrygios, qui flumine pulchro
Conſedere, duces, pictaſque exure carinas.
Caeleſtûm vis magna jubet. rex ipſe Latinus,
Ni dare conjugium et dicto parere fatetur,
Sentiat, et tandem Turnum experiatur in armis.
Hic juvenis vatem inridens, ſic orſa viciſſim
Ore refert : Claſſis invectas Thybridis alveo
Non (ut rere) meas effugit nuntius auris.
Ne tantos mihi finge metus : nec regia Juno
Inmemor eſt noſtri.
Sed te victa ſitu verique effoeta ſenectus,
O mater, curis nequidquam exercet, et arma
Regum inter falſa vatem formidine ludit.
Cura tibi, divûm effigies et templa tueri :
Bella viri pacemque gerent, quîs bella gerenda.
Talibus Alecto dictis exarſit in iras.
At juveni oranti ſubitus tremor occupat artus :
Deriguere oculi : tot Erinnys ſibilat hydris,

553. *While yet.*] Juvenal was particularly ſtruck with this deſcription. He ſingles it out from all other inſtances, as a paſſage where Virgil had exerted his poetical fire in the greateſt degree.

——— *Qualis Rutulum confundat Erynnis :*
Nam ſi Virgilio puer, & tolerabile deſit
Hoſpitium, caderent omnes a crinibus Hydri,
Surda nihil gemeret grave Buccina.——Sat. vii.

557. *Such a tremendous front.*] This whole deſcription is perhaps the moſt ſublime, and moſt ſpirited of all the Æneid. The circumſtances of her changing her aſſumed appearance into her real terrible perſonage, her enlarging and ſpreading to the ſight, the hiſſing of the ſerpents round her head, the rolling her eyes, ſnatching two ſerpents from her head, and clanging her

Go—ſave his kingdom; fight the Tuſcan train!—
Go, prince, and conquer, to be ſcorn'd again!
Hear then by me the mandate from on high,
Sent by the mighty empreſs of the ſky:
Fly, fly; the valiant youth for arms prepare;
And thro' the opening gates let looſe the war.
Lo! where in Tyber ride the fleets of Troy;
Go then, their chiefs and painted ſhips deſtroy;
So Heav'n commands—and, if the Latian lord
Detain the fair, regardleſs of his word,
Let him in blood thy vengeful ſword deplore,
The ſword that conquer'd in his cauſe before.
Thus the diſſembled dame—with ſcornful pride,
In haughty terms the martial youth reply'd:
The tidings you convey, I knew before;
The Trojan fleet is landed on the ſhore.
Hence—nor with idle tales my boſom move;
I live ſecure in Juno's guardian love.
But, worn with years, you dote with vain alarms,
And, when you nod, you dream of kings in arms.
Go, mother, go—and make your gods your care,
But leave to men the province of the war.
While yet he ſpoke, her looks the youth confound,
And the black fiend in all her terrors frown'd.
Aghaſt, he ſhook, and trembled with affright,
While all her native horrors blaſt his ſight.
Such a tremendous front the fury ſpread,
So dreadful hiſt the ſerpents round her head;
So grim a figure now ſhe ſeem'd to riſe;
That hell, all hell was open'd in her eyes!

ſounding whip, and throwing the torches into his breaſt to inflame him, are all conceived in the loftieſt and livelieſt manner imaginable. I cannot forbear adding, that Mr. Pitt has done juſtice to this paſſage, in the tranſlation.

The expreſſion here of *Tantaque ſe facies aperit*, always uſed to ſtrike me very particularly; and I always uſed to fancy (I don't know whether rightly or not) that it meant the appearance of a

Tantaque ſe facies aperit: tum flammea torquens
Lumina cunctantem et quaerentem dicere plura
Repulit, et geminos erexit crinibus angues,
Verberaque inſonuit, rabidoque haec addidit ore:
En ego victa ſitu, quam veri effoeta ſenectus
Arma inter regum falſa formidine ludit,
(Reſpice ad haec) adſum dirarum ab ſede ſororum,
Bella manu letumque gero.
Sic effata facem juveni conjecit, et atro
Lumine fumantis fixit ſub pectore taedas.
Olli ſomnum ingens rumpit pavor: oſſaque et artus
Perfudit toto proruptus corpore ſudor.
Arma amens fremit; arma toro tectiſque requirit.
Saevit amor ferri, et ſcelerata inſania belli:
Ira ſuper, magno veluti cum flamma ſonore
Virgea ſuggeritur coſtis undantis aheni,
Exſultantque aeſtu latices; furit intus aquae vis,
Fumidus atque alte ſpumis exuberat amnis:
Nec jam ſe capit unda; volat vapor ater ad auras.
Ergo iter ad regem polluta pace Latinum
Indicit primis juvenum, et jubet arma parari,
Tutari Italiam, detrudere finibus hoſtem:
Se ſatis ambobus Teucriſque venire Latiniſque.

horrid face, that grew continually larger and larger, to the troubled mind of the perſon who beheld it. SPENCE.

Milton has an image of this kind far more ſublime.

So ſpake the grieſly terrour, and in ſhape,
(So ſpeaking and ſo threatning) grew tenfold
More dreadful and deform. Par. L. B. 2. 704.

577. *So when.*] Monſieur Segrais mentions this ſimile in conjunction with that of the top above-cited, as being both of the low kind. But there is manifeſtly a wide difference between them. This is far more grand and heroical than that. Nay, I know not what can give us a greater and more terrible idea of human rage and fierceneſs, than the boiling of liquor in a cauldron. The whole ſimile (the hint of which, for it is no more, is taken from the 21ſt Iliad of Homer) is in every part admirable: And there are few beauties, even in Virgil himſelf, preferable to this. I will not tranſcribe the whole; but refer to the laſt line only. Let any man conſider how the flakes of ſmoke follow

Then, ere the fault'ring trembling youth reply'd,
She roll'd their fiery orbs from ſide to ſide;
Snatch'd two black ſerpents from her locks, and ſhook
The ſounding ſcourge, and thund'ring thus ſhe ſpoke:
Behold, behold the wretch, by vain alarms
And age, reduc'd to dream of kings in arms!
A fury from the deeps of hell, I bear,
In theſe dread hands, deſtruction, death and war!
With that a flaming torch the goddeſs threw;
Deep thro' his breaſt the fiery weapon flew.
Strait rouz'd the ſtartled warrior; and a ſtream
Of ſweat ran copious down from every limb.
Thro' the wide dome he raves with mad alarms,
He runs, he flies, he calls aloud to arms;
Fell wrath and vengeance in his eyes appear,
The thirſt of ſlaughter, and the rage of war.
So when in parting ſpires the flame divides,
And crackling climbs around the cauldron's ſides,
In the deep womb glow fierce the hiſſing ſtreams,
Boil, ſwell and foam, and bubble o'er the brims;
Till high in air the fuming liquids riſe,
And in a length of vapours mount the ſkies.
He ſends to great Latinus, to declare
The peace polluted, and denounce the war:
To arms he cries,—this moment will we go
To guard our country, and repel the foe.
Himſelf, he boaſts, will all the war maintain,
And fight the Trojan and Auſonian train.

low, and ſeem to puſh forward one another, as they aſcend into the air; and then take notice of this verſe:

Nec, jam, ſe, capit, unda, volat, vapor, ater, ad, auras.

I have added a comma to every word; that the reader may obſerve the cadence, and ſeeming length of the verſe, plainly expreſſing the long ſpires and wreaths of ſmoke. It ſeems almoſt as long as two; and yet does not all conſiſt of dactyls: ſo ingeniouſly judicious is the diſpoſition or ſituation of the words. TRAPP.

Haec ubi dicta dedit, divoſque in vota vocavit;
Certatim ſeſe Rutuli exhortantur in arma.
Hunc decus egregium formae movet atque juventae;
Hunc atavi reges, hunc claris dextera factis.
Dum Turnus Rutulos animis audacibus inplet,
Alecto in Teucros Stygiis ſe concitat alis;
Arte nova ſpeculata locum, quo litore pulcher
Inſidiis curſuque feras agitabat Iulus.
Hic ſubitam canibus rabiem Cocytia virgo
Objicit, et noto naris contingit odore,
Ut cervom ardentes agerent: quae prima laborum
Cauſſa fuit, belloque animos accendit agreſtis.
Cervus erat forma praeſtanti et cornibus ingens,
Tyrrhidae pueri quem matris ab ubere raptum
Nutribant, Tyrrhuſque pater, cui regia parent
Armenta, et lati cuſtodia credita campi.
Adſuetum imperiis ſoror omni Silvia cura
Mollibus intexens ornabat cornua ſertis,
Pectebatque ferum, puroque in fonte lavabat.
Ille, manum patiens, menſaeque adſuetus herili,

605. *Had this ſtag.*] This paſſage in the original, from *cervus erat*, down to *ferebat*, is all in Virgil's true paſtoral ſtyle: and moſt of the lines in it, run in his paſtoral, rather than his epic verſification. I will explain myſelf: If Handel was to ſet ſeveral poems, of different ſorts, though all in ten ſyllable verſe, to muſic, the general character of his compoſition for elegy, would be *mournful*; for an epithalamium, *joyous*; for a paſtoral, *ſweet*; for a didactic poem, *ſedate*; and for an epic, *majeſtic*. A good poet ſhould obſerve the ſame difference in the flow of his numbers, for ſuch different ſubjects, as the other would in the air of his muſic.

To make this the more generally intelligible, it may not be improper, juſt to add an inſtance of each of the ſorts of verſification above-mentioned.

1. *The mournful.*

In theſe deep ſolitudes and aweful cells,
Where heav'nly-penſive contemplation dwells.

Eloiſa to Abelard.

2. *The joyous.*

And in the ſparkling goblet laughs the wine.

Odyſſey.

His troops take fire, and (Heav'n invok'd in pray'r,)
With eager rage they gather to the war:
Some by his beauty mov'd, his cauſe embrace,
Some by his valiant deeds, and regal race.
While thus his ſocial train the prince inſpires,
Swift to the Trojan hoſt the fiend retires.
Big with new miſchiefs to the place ſhe came,
Where young Iülus hunts the ſavage game.
A ſtag he chas'd; the chace the fury ſees,
And bids the ſcent grow warm in every breeze;
His opening hounds, exulting, ſhoot away,
And bear impatient on the panting prey:
From this light cauſe ſhe rais'd the firſt alarms,
And fir'd the brutal ſwains to blood and arms.—
Snatch'd from the dam, by Tyrrheus' children rear'd,
(Tyrrheus, chief maſter of the royal herd,)
With care domeſtic had this ſtag been bred;
Of beauteous ſhape; and antlers grac'd his head.
The beaſt became their ſiſter's darling care;
His horns were dreſs'd with garlands by the fair.
Fed from the board, accuſtom'd to command,
The fawn familiar lick'd her ſtroking hand.
Full oft ſhe bath'd him in the limpid tide,
And fondly curious comb'd his ſilken hide:

3. *The ſweet.*
Ye ſhady beeches, and ye cooling ſtreams.
POPE's 2d Paſtoral.

3. *The ſedate.*
Laugh where we muſt, be candid where we can,
But vindicate the ways of God to man.
Ethic Epiſtles.

4. *The majeſtic.*
Jove on his couch reclin'd his aweful head,
And Juno ſlumber'd on the golden bed. POPE's Iliad.
SPENCE.

608. *His horns were dreſs'd.*] Ovid trifles intolerably in deſcribing the careſſes which Cypariſſus paid to his favourite ſtag, and the ornaments which he gave him. It muſt be confeſſed,

Errabat ſilvis; rurſuſque ad limina nota
Ipſe domum ſera quamvis ſe nocte ferebat.
Hunc procul errantem rabidae venantis Iuli
Conmovere canes: fluvio cum forte ſecundo
Defloeret, ripaque aeſtus viridante levaret.
Ipſe etiam, eximiae laudis ſuccenſus amore,
Aſcanius curvo direxit ſpicula cornu:
Nec dextrae erranti deus afuit; actaque multo
Perque uterum ſonitu perque ilia venit arundo.
Saucius at quadrupes nota intra tecta refugit,
Succeſſitque gemens ſtabulis, queſtuque cruentus
Atque inploranti ſimilis tectum omne replebat.
Silvia prima ſoror, palmis percuſſa lacertos,
Auxilium vocat, et duros conclamat agreſtis.
Olli (peſtis enim tacitis latet aſpera ſilvis)
Inproviſi adſunt: hic torre armatus obuſto,
Stipitis hic gravidi nodis. quod cuique repertum

that this ſubject is admirably calculated to admit of puerile decorations, and minute prettineſſes. But Virgil knew how to write with reſerve and ſimplicity on every ſubject: How beautiful and manly are thoſe lines,

Mollibus intexens ornabat cornua ſertis,
Pectebatque ferum, puroque in fonte lavabat.
Ille, manum patiens, menſaeque adſuetus herili,
Errabat ſilvis; rurſuſque ad limina nota
Ipſe domum ſerâ quamvis ſe nocte ferebat.——

When oppoſed to Ovid's,

Cornua fulgebant auro; demiſſaque in armos
Pendebant tereti gemmata monilia collo.
Bulla ſuper frontem parvis argentea loris
Vincta movebatur, parilique ex ære nitebant
Auribus in geminis circum cava tempora baccae.

And afterwards [ſpeaking to Cypariſſus.]

Tu modo texebas varios per cornua flores;
Nunc eques in tergo reſidens, huc lætus & illuc
Mollia purpureis frænabas ora capiſtris.
Met. B. 10. v. 112. ſeq.

621. *The pointed weapon.*] The killing this favourite deer may, to ſome critics, and even to Heyne, who reliſh nothing but

All day amid the foreſts would he roam,
But came each evening to his wonted home.
Aſcanius' hounds had rous'd the trembling prey,
As down the gentle flood he took his way,
And on the cooling bank in length luxuriant lay.
The youthful hero fir'd with love of fame,
Directs a feather'd arrow at the game;
The feather'd arrow flew; the fury guides
The pointed weapon thro' the wanton's ſides.
Pierc'd with the dart, the bleeding fawn in vain
Flies back for refuge to his home again;
Complains with human tears, and human ſighs,
And begs for aid with unavailing cries.
The beauteous Sylvia heard his moving ſtrains,
Beat her white boſom, and alarm'd the ſwains.
Inſpir'd with ſudden rage they wing their way,
For in the wood the lurking fury lay.
Some arm'd with knotted clubs, impetuous came,
And ſome with ſtaves well-ſeaſon'd in the flame.
With ſtones or brands the peaſants throng from far,
And every ſudden weapon, to the war.

but pompous circumſtances in a poem, appear to be but a trifling occaſion for raiſing this terrible war. But ſurely nothing could be more natural; nay, its being a little circumſtance renders its beauty ſtill more pleaſing to a lover of nature, who knows how many important events have been occaſioned by circumſtances ſeemingly trifling in themſelves. La Cerda has collected together a great number of inſtances, of many bloody wars that have ariſen from as ſmall cauſes, as this in Latium. See BAYLE Penſées diverſes, pag. 467. for many inſtances of this kind. But Bayle, like Rochefoucault, was ever pleaſed to aſſign either ſlight and trivial, or ſelfiſh and flagitious, motives, to the moſt remarkable and illuſtrious actions.

624. *Complains with human tears.*] Theſe moſt beautiful and pathetic lines are ſo moving, as ſcarce to be read without tears. I would recommend the peruſal of them to ſome of our Britiſh heroines, who have had the honour of cutting a ſtag's throat, after a chace in Windſor foreſt.

Rimanti, telum ira facit. vocat agmina Tyrrhus,
Quadrifidam quercum cuneis ut forte coactis
Scindebat, rapta ſpirans immane ſecuri.
At ſaeva e ſpeculis tempus dea nacta nocendi
Ardua tecta petit, ſtabuli et de culmine ſummo
Paſtorale canit ſignum, cornuque recurvo
Tartaream intendit vocem: qua protenus omne
Contremuit nemus, et ſilvae intonuere profundae.
Audiit et Triviae longe lacus, audiit amnis
Sulfurea Nar albus aqua, fonteſque Velini:
Et trepidae matres preſſere ad pectora gnatos.
Tum vero ad vocem celeres, qua buccina ſignum
Dira dedit, raptis concurrunt undique telis
Indomiti agricolae: necnon et Troïa pubes
Aſcanio auxilium caſtris effundit apertis.
Direxere acies. non jam certamine agreſti
Stipitibus duris agitur ſudibuſve praeuſtis;
Sed ferro ancipiti decernunt, atraque late
Horreſcit ſtrictis ſeges enſibus, aeraque fulgent

634. *Tyrrheus, who clove an oak.*] The author of the preface to Dryden's Paſtorals of Virgil (ſuppoſed to be Walſh,) in the ſpirit of a French critic, calls Tyrrheus the maſter of the horſe to king Latinus. Dryden almoſt as abſurdly tranſlates it,

Tyrrheus *chief ranger* to the Latian king.

The circumſtance of his receiving the alarm while he is engaged in cleaving an oak, and inſtantly ſnatching up an ax, is beautifully natural. We are to remember, that the deer juſt now killed, was under the charge of Tyrrheus; on which account he, as it were in right of his character, arms the peaſants to encounter thoſe who killed it.

650. *Pale at the piercing call.*] This ſtroke of nature is tender and affecting to the laſt degree. Other poets would have been ſatisfied to have mentioned the effects of this dreadful blaſt upon the woods and mountains, &c. Virgil knew that this circumſtance of the mothers catching their infants to their breaſts would more touch and intereſt his readers than all the other pompous images, great as they are. But this circumſtance ſo much admired, is copied from Apollonius Rhodius Argonaut. B. 4. 129. The poet is ſpeaking of the dragon that guarded the golden fleece.

——ροιζει δε πελωριον, αμφι δε μακραι
Ηιονες ωστ αμοιο, και ασπετον ιαχεν αλσος.

Εκλυον

Tyrrheus, who clove a tree with many a ſtroke,
Left the huge wedge within the gaping oak;
Then ſeiz'd the pond'rous ax with loud alarms,
And call'd the ruſtics all around to arms.
Mean time the fury from her ſtand deſcries
The growing diſcord every moment riſe;
Aſcends the roof, and, from the lofty height,
Calls in the boiſt'rous peaſants to the fight:
With her full force her mighty horn ſhe winds;
Th' infernal ſtrain alarms the gath'ring hinds.
The dreadful ſummons the deep foreſts took;
The woods all thunder'd, and the mountains ſhook.
The lake of Trivia heard the note profound,
The Veline fountains trembled at the ſound.
The thick ſulphureous floods of hoary Nar
Shook at the blaſt that blew the flames of war:
Pale at the piercing call, the mothers preſt
With ſhrieks their ſtarting infants to the breaſt.
Thus the mad ruſtics caught the dire alarms,
And at the horrid ſignal flew to arms.
Nor leſs, in ſuccour of the princely boy,
Pour forth to battle all the troops of Troy:
Clubs, ſtaves and brands, at firſt the fight maintain;
But now embody'd armies ſpread the plain,
And deadly ſwords and ſhining bucklers wield;
And groves of ſpears gleam dreadful o'er the field.

Ἐκλυον ὀι και πολλον ἐκας Τιτηνιδος αιης,
Κολχιδα γην ενεμονλο παρα προχοησι Λυκοιο,
Ὁς' αποκιδναμενος πολεμω κελαδονλος αραξεω,
Φασιδι συμφερέλαι ἱερον ροον, οὐδε συν αμφω
Καυκασιην ἀλαδ' ὡς ἐν ελαυνομενοι προχευσιν,
Δειματι δ' ἐξεγροντο λεκωιδες, αμφι δε παισι
Νηπιαχοις, οἱ τε σφιν ὑπ' αγκαλιδεσσιν ἰαυον
Ροιζῳ παλλομενοις, χοιρας βαλον ασχαλοωσαι.

"The dragon hiſſed horribly, and all around the long-extended banks of the river, and the vaſt grove reſounded. They who inhabit Colchis, not far from the Titanian land (near the mouth of the river Lycus, &c.—) heard it: The mothers were ſtruck with fear, and the infants which ſlept in their boſoms, being affrighted

Sole laceſſita, et lucem ſub nubila jactant :
Fluctus uti primo coepit cum albeſcere vento,
Paullatim ſeſe tollit mare, et altius undas
Erigit, inde imo conſurgit ad aethera fundo.
Hic juvenis primam ante aciem ſtridente ſagitta,
Gnatorum Tyrrhi fuerat qui maximus, Almo
Sternitur. haeſit enim ſub gutture volnus, et udae
Vocis iter tenuemque incluſit ſanguine vitam.
Corpora multa virûm circa, ſeniorque Galeſus,
Dum paci medium ſe offert : juſtiſſimus unus
Qui fuit, Auſoniiſque olim ditiſſimus agris :
Quinque greges illi balantum, quina redibant
Armenta, et terram centum vertebat aratris.
Atque ea per campos aequo dum Marte geruntur,
Promiſſi dea facta potens, ubi ſanguine bellum
Inbuit, et primae conmiſit funera pugnae,
Deſerit Heſperiam, et caeli convecta per auras
Junonem victrix adfatur voce ſuperba :
En perfecta tibi bello diſcordia triſti.
Dic, in amicitiam coëant, et foedera jungant :
Quandoquidem Auſonio reſperſi ſanguine Teucros.
Hoc etiam his addam, tua ſi mihi certa voluntas,
Finitimas in bella feram rumoribus urbis,
Accendamque animos inſani Martis amore :
Undique ut auxilio veniant. ſpargam arma per agros.

affrighted at the hiſſing, ſtretched forth their hands as in amaze."

Euripides has finely touch'd this laſt circumſtance in his Troades.

Βρεφη δε φιλια περι πεπλους εβαλε ματρι
Χειρας επτοημενας.

"The beloved infants claſped their fearful hands round the robes of their mothers."

660. *On brazen arms.*] *Sole laceſſita* in the original, gives a moſt ſtrong and beautiful image; as if there were a kind of rivalry between the ſun and the ſhining metal; and the laſt ſtrikes back the rays of the firſt; being as it were provoked by it, and ſo ſhines with greater luſtre; as a man when he returns a blow, exerts his ſtrength more than uſually. I take this to be the

On brazen arms the ſun refulgent plays,
And to the ſkies the fiery helmets blaze.
So when the wind has ſtirr'd the gentle ſeas,
The waves juſt ſwell, and whiten by degrees;
Till all the heaving watry worlds ariſe,
In one vaſt burſt of thunder to the ſkies.
Firſt Almon, Tyrrheus' eldeſt hope, was ſlain,
Fierce as he fought, the foremoſt on the plain.
Beneath his throat the arrow found its way;
And choak'd in blood, the beauteous warrior lay.
Now heaps on heaps fall thick on every ſide,
And in the cloud of fight Galeſus dy'd;
Good old Galeſus! while with earneſt care,
He labour'd to prevent the riſing war:
The ſage for juſtice bore the foremoſt place,
Tho' far the wealthieſt of the Latian race:
Five flocks, five bellowing droves, his paſtures held,
And with a hundred teams he turn'd the ſpacious field.
Thus, while on either ſide, the martial train
With mutual ſlaughter bath'd the purple plain:
When the ſtern fury, from her promiſe freed,
Beheld with joy the growing battle bleed;
She leaves th' Heſperian ſhores, ſhe mounts the ſkies,
And in proud triumph thus to Juno cries:
Behold my promiſe, mighty queen! made good;
The Trojan ſword has drawn the Latian blood.
War, boundleſs war, runs raging round the plain;
Nor can yourſelf command the peace again;
Speak but your will, I'll ſpread the dire alarm,
And bid the bord'ring towns and countries arm,
Both ſides to aid, the nations ſhall repair;
Wide round, the riſing diſcord will I bear,
And rouze in every breaſt the furies of the war.

the true ſenſe of the word *laceſſita*, in this place; if I am wrong in my conjecture, I hope it may be excuſed, becauſe no commentator inſtructs me. TRAPP.

675. *Tho' far the wealthieſt.*] How frequent are the opportunities,

Tum contra Juno: Terrorum et fraudis abunde eſt
Stant belli cauſſae: pugnatur conminus armis.
Quae fors prima dedit, ſanguis novus inbuit arma.
Talia conjugia et talis celebrent hymenaeos
Egregium Veneris genus et rex ipſe Latinus:
Te ſuper aetherias errare licentius auras,
Haud pater ille velit ſummi regnator Olympi.
Cede locis. ego, ſi qua ſuper fortuna laborum eſt,
Ipſa regam. talis dederat Saturnia voces.
Illa autem adtollit ſtridentis anguibus alas,
Cocytique petit ſedem, ſupera ardua linquens.
Eſt locus Italiae medio ſub montibus altis
Nobilis, et fama multis memoratus in oris,
Amſancti valles. denſis hunc frondibus atrum

tunities, of obſerving the good ſenſe and true judgment of Virgil! On this occaſion he hath ſhewn great penetration, and a true knowledge of nature, in making old Galeſus, who was the wealthieſt of the Latins, and had the moſt property to loſe, remarkably active in endeavouring to prevent the ravages of war.

710. *Lies a deep vale.*] Virgil ſays expreſly, that this deſcent of Alecto to hell, was in the vale of Amſanctus. Amſanctus is placed, both by the ancients and moderns, in the kingdom of Naples, between Trevicum and Acherontia. There was anciently a temple, built to Mephites here; as the deity who preſided over noiſome and peſtilential ſmells. Hence the place is to this day called Neſanto and Muſſito.

Virgil ſays, it was under the mountains in the midſt of Italy; that it was incloſed with woods on each ſide; that there were hollows and ſeveral ſpiracula about it; and that the waters burſt up into the air, and then fell down again, in a broken manner; for ſo, I think, one ought to underſtand his *torto vertice torrens*, and *rupto Acheronte vorago*. Both the ſpiracula, and this broken ſpout of water falling in upon itſelf, are deſcribed by another poet, of the greateſt credit for the times he lived in, which was about 400 years after Virgil.

Tunc & peſtiferi pacatum flumen Averni
Innocuæ, tranſiſtis, aves! Flatumque repreſſit
Amſanctus; tacuit, fixo torrente, vorago.
CLAUDIAN, de Rapt. Proſ. 2. ver. 350.

Virgil alludes to the peſtilential ſtench there, in the word *peſtiferas*. The words *amſanctus*, and *mephites*, were uſed for a ſtench

Enough, replies the queen, enough is done,
The war ſtands fixt; the ſlaughters are begun.
They fly to war; their arms with blood diſtain:
Death, Rage, and Terror range the purple plain.
Such are the nuptial rites, that we prepare
For Latium's king, and Venus' worthy heir!
But go—this moment leave the realms above;
Go—nor offend the ſacred eyes of Jove.
To thy unhallow'd feet the ſire denies
Th' etherial walks, and freedom of the ſkies.
Retire to hell! if aught remains undone,
Ourſelf ſhall finiſh what thy toils begun.
Swift as the goddeſs ſpoke, the fury ſprings
With rapid ſpeed, and ſpreads her duſky wings;
Her ſerpents hiſſing all around, ſhe flies
To hell's dark realms, impetuous, from the ſkies.
Amid fair Italy, renown'd by fame,
Lies a deep vale, Amſanctus is the name.

ſtench by the Roman writers: and the ſmells in this place were looked upon anciently as mortal.——*Taceo, quod alarum ſpecubus bircoſis atque aceſcentibus latera captiva vallatus, nares circumſedentium ventilatâ duplicis amſancti peſte funeſtat.* Sidonius Apollonaris, Lib. 3. Ep. 13.——*Sævamque exhalat opaca mephitin.* Virgil, Æn. 7. ver. 84.——*Spiracula vocant; item in Hirpinis, amſancti ad mephitis aedem locum; quem qui intrant moriuntur.* Pliny Nat. Hiſt. lib. 2. cap. 93.——The place which is now called Neſanto, (as ſuppoſed by corruption from *amſanctus*, ſee Leon. Alberti, fol. 101.) is in a dark vale, near Trevico; incloſed on each ſide by hills, and gloomy woods. In the midſt are two or three filthy holes; in one of which the water burſts up to the height of three or four feet (ſometimes more, and ſometimes leſs) and then falls in again upon itſelf. It ſmells horribly, the earth being all impregnated with ſulphur.

There are ſeveral vents of wind in the ſides of the hills near this odious baſon, which you find to come out with a good deal of force, if you hold your hand to the vent; and they make more noiſe than a ſmith's bellows. A particular friend of mine who has been there, ſays, he found out the place by the noiſe. The water, in the holes abovementioned, is generally of a black look; and is ſtill ſo much regarded as infectious, that the country-people do not much care to go with you to it. I know not whether it may be worth mentioning, that they have

ſtill

Urguet utrimque latus nemoris, medioque fragoſus
Dat ſonitum ſaxis ac torto vortice torrens.
Hic ſpecus horrendum, ſaevi ſpiracula Ditis,
Monſtratur, ruptoque ingens Acheronte vorago
Peſtiferas aperit faucis: quîs condita Erinnys
Inviſum numen, terras caelumque levabat.
Nec minus interea extremam Saturnia bello
Inponit regina manum. ruit omnis in urbem
Paſtorum ex acie numerus, caeſoſque reportant
Almonem puerum foedatique ora Galeſi:
Inplorantque deos, obteſtanturque Latinum.
Turnus adeſt, medioque in crimine caedis et igni
Terrorem ingeminat: Teucros in regna vocari,
Stirpem admiſceri Phrygiam; ſe limine pelli.
Tum quorum adtonitae Baccho nemora avia matres

ſtill ſtories and pictures in thoſe parts, of a ſaint driving the devil (who had been very troubleſome, it ſeems, in the country) back again to hell, through one of theſe holes. No one piece of ground now can, I think, anſwer to an ancient deſcription more punctually and exactly, than this does to Virgil's account of Amſanctus. I know but one objection that can be made to it, which is from Virgil's ſaying that it is ſituated—*Italiae medio.* Neſanto, you may ſay, is very far from being in the midſt of Italy; Naples lies above half-way in that country, and Neſanto is yet a hundred miles farther. Tho' the other circumſtances of the place all tally ſo well, yet its failing in one point, and that ſo material and unchangeable a one, muſt deſtroy the whole. This objection would be very ſtrong, if no place could be ſaid to be the middle of Italy, except what was ſo, taking it in length: but may not a place be ſaid to be in the middle of Italy, taking the country in breadth, as well as in length? I do not know whether that expreſſion would be ſo proper now; but anciently they ſaid the Apennines lay in the middle of Italy, which muſt be underſtood of the breadth.

Umbroſis mediam qua collibus Apenninus
Erigit Italiam ——— ——

LUCAN, lib. 2. ver. 397.

And Dionyſius, in his geography, ſays, that this mountain lies as exactly in the midſt of Italy, as if it had been directed by a line:

Μεσ-

Her gloomy ſides are ſhaded with a grove;
And a huge range of mountains tow'rs above;
Fierce thro' the duſky vale the torrents pour,
And o'er the rattling ſtones the whirlpools roar.
There the black jaws of hell are open'd wide;
There rolls dire Acheron his fiery tide;
There lies the dark infernal cave, and there
Grim Pluto breathes the ſoft etherial air.
Down thro' this dreadful opening, from on high,
The fiend plung'd headlong, and reliev'd the ſky.
Mean time the queen of heav'n exerts her care,
With her laſt hand to crown the growing war.
In one vaſt tide the loud tumultuous ſwains
Pour to the [illegible], and deſert the plains.
Young Almon's corſe they bear in open ſight,
And old Galeſus ſlaughter'd in the fight;
Implore the gods with vows, and beg in vain
The hoary monarch to revenge the ſlain.
While the fierce Daunian lords complaints conſpire,
To ſpread the gath'ring fears of ſword and fire.
Turnus, he cries, is baniſh'd with diſgrace,
And wrong'd in favour of a foreign race.
The king prefers a Trojan for his ſon;
A Trojan prince already fills the throne!
Thoſe too, whoſe mothers by the queen were led,
When, fir'd by Bacchus, to the woods ſhe fled,

Μεσση δ'αμφοτερων παραπαπταται Αυσονις αια
Πυλυτενης την μεν δε μεσην ορος ανδιχα τεμνει
Ορθον ατ' εκ ςαθμης ιθυμμενον· υκ αν εκεινο
Ιδρις μωμησαιτο σοφης ὑποεργος Αθηνης.
Ον ρα τε κικλησκυσιν Απεννιον.———

Περιεγ. ver. 338.

Now Neſanto (or the vale of Amſanctus) does not only lie among the Apennines; but it is ſituated too, at near an equal diſtance from the *mare ſuperum*, and the *mare inferum*; and ſo may the more ſtrictly be ſaid, to be in the midſt of Italy; *Italiae medio, ſub montibus altis.*

If there is any thing in this long account, which may give

Inſultant thiaſis, (neque enim leve nomen Amatae)
Undique conlecti coëunt, Martemque fatigant.
Ilicet infandum cuncti contra omina bellum,
Contra fata deûm perverſo numine poſcunt.
Certatim regis circumſtant tecta Latini.
Ille, velut pelagi rupes inmota, reſiſtit:
Ut pelagi rupes, magno veniente fragore,
Quae ſeſe, multis circum latrantibus undis,
Mole tenet: ſcopuli nequidquam et ſpumea circum
Saxa fremunt, laterique inliſa refunditur alga.
Verum ubi nulla datur caecum exſuperare poteſtas
Conſilium, et ſaevae nutu Junonis eunt res;
Multa deos auraſque pater teſtatus inanis,
Frangimur heu fatis, inquit, ferimurque procella.
Ipſi has ſacrilego pendetis ſanguine poenas,
O miſeri. te, Turne, nefas, te triſte manebit
Supplicium; votiſque deos venerabere ſeris.
Nam mihi parta quies, omniſque in limine portus:
Funere felici ſpolior. nec plura locutus
Sepſit ſe tectis, rerumque reliquit habenas.
Mos erat Heſperio in Latio, quem protenus urbes
Albanae coluere ſacrum, nunc maxima rerum
Roma colit, cum prima movent in praelia Martem,

any new or ſtronger lights to this noted paſſage in the Æneid, I am obliged for it to a very particular friend* of mine, a gentleman of our own country; who has travelled often into Italy, and who (I believe,) is much better acquainted with it as claſſic ground, than any man now living. He had the curioſity in one of his voyages, to go to Neſanto; and it is from him that I have given the above account of the appearance, which that place makes at preſent. SPENCE.

740. *Againſt all omens.*] To juſtify his hero in endeavouring to deprive Turnus of Lavinia, who was betrothed to him, the poet frequently puts us in mind that it was the will of Heaven; and by that means artfully flings the whole blame of this deſtructive war on the Latins.

744. *Some mighty rock.*] The repetition in the original of *Pelagi rupes*, adds a ſtrength to this ſimile. There are but few repetitions

* Mr. Holdſworth.

(Such was her intereſt in the realm) declare
For open arms, and breathe revenge and war.
War is the fatal univerſal cry,
Againſt all omens of the angry ſky!—
Furious they crowd their ſovereign's regal door,
And, madding, round the rich pavilions roar;
Beſiege their king, as waves a rock, in vain,
Some mighty rock, amidſt the rolling main;
That hears unmov'd the ſounding tempeſts blow,
That ſees the furious ſurges foam below;
And o'er the deeps, majeſtic to the ſight,
Stands fixt, and glories in its matchleſs height,
Proud of its bulk; while ſtorms and working tides
Fly, daſh and break againſt the tow'ring ſides!
When long the prince had labour'd to retain
The riſing madneſs of their ſouls in vain,
And ſaw the crowd no counſel would obey,
But ruſh'd to arms as Juno led the way;
The mournful ſire obteſts the gods and ſkies;
And lo! we yield to fate, the monarch cries.
The ſtorm impetuous bears us down the flood—
But Heav'n, Heav'n claims your ſacrilegious blood!
Thou too, raſh Turnus, ſhalt thy part ſuſtain,
And late, too late, implore the gods in vain!
Safe to the port am I already come,
And all your king can loſe, is but a tomb!
Then penſive he retir'd, and left to fate
The reins of empire, and the cares of ſtate.
A ſolemn cuſtom in Heſperia reign'd,
Which long the potent Alban lords maintain'd,
And Rome ſtill holds, when, terrible in might,
The world's great empreſs ſends her ſons to fight.

repetitions of this kind in Virgil: they are very common among modern poets. This compariſon, ſo juſt and lively in itſelf, is now by its frequent uſe become extremely trite.

765. *A ſolemn cuſtom.*] Virgil here attributes a cuſtom to the old

Sive Getis inferre manu lacrimabile bellum,
Hyrcaniſve Arabiſve parant, ſeu tendere ad Indos,
Auroramque ſequi, Parthoſque repoſcere ſigna.
Sunt geminae belli portae (ſic nomine dicunt)
Religione ſacrae, et ſaevi formidine Martis:
Centum aerei claudunt vectes aeternaque ferri
Robora: nec cuſtos abſiſtit limine Janus.
Has, ubi certa ſedet patribus ſententia pugnae,
Ipſe, Quirinali trabea cinctuque Gabino
Inſignis, reſerat ſtridentia limina Conſul;
Ipſe vocat pugnas: ſequitur tum cetera pubes:
Aereaque adſenſu conſpirant cornua rauco.
Hoc et tum Aeneadis indicere bella Latinus
More jubebatur, triſtiſque recludere portas.
Abſtinuit tactu pater, averſuſque refugit
Foeda miniſteria, et caecis ſe condidit umbris.
Tum regina deûm caelo delabſa morantis
Inpulit ipſa manu portas, et cardine verſo
Belli ferratos rupit Saturnia poſtes.
Ardet inexcita Auſonia, atque inmobilis ante.
Pars pedes ire parat campis; pars arduus altis
Pulverulentus equis furit: omnes arma requirunt.
Pars levis clipeos, et ſpicula lucida tergent
Arvina pingui, ſubiguntque in cote ſecuris:

old Latins, the origin of which was of a later age. This is yet allowable enough. Livy aſſures us, that the ceremony of opening the gates of Janus was not inſtituted till the reign of Numa Pompilius; yet to decorate his poem with ſo fine a circumſtance, our poet deſcribes this cuſtom as far more ancient.

771. *Or their victorious arms,* &c.] The poet with infinite addreſs takes care to exemplify this cuſtom by thoſe wars in which Auguſtus had ſo great and glorious a ſhare. There is a great majeſty in theſe lines.

793. *Then heav'n's.*] It is finely imagined to make Juno herſelf deſcend to open the gates of Janus, on Latinus's refuſing to do it. It may be conſidered as a juſt and beautiful allegory, repreſenting by this action, that ſhe is the occaſion of the war.

Whether the chain for Dacia they prepare,
Or wage th' Hyrcanian, or Arabian war,
Or their victorious arms on India turn,
And ſpread her eagles to the riſing morn;
Or urge proud Parthia's long-expected doom,
And bring in pomp our raviſh'd enſigns home.—
Two maſſy ſolid gates have ever ſtood,
For ages ſacred to the * Thracian god.
Old, double Janus guards the dreadful doors;
Grim war within, his mighty captive, roars.
On many a pond'rous hinge the gates are hung;
With brazen bars impenetrably ſtrong.
Soon as the fathers of the ſtate proclaim,
The fight muſt vindicate the Roman fame;
Strait, at their high decree, the conſul, dreſt
In the rich ſacred robe and Gabine veſt,
While the loud trumpets ſound a martial ſtrain,
(In pomp attended by the valiant train,)
Throws wide the gates; and thro' the nations far
Lets looſe the boundleſs furies of the war.
So now the madding Latian crowds implore
Their monarch, to unfold the ſacred door.
But from the fatal office he withdrew,
Abhorr'd the province, and retir'd from view.
Then heav'n's dread empreſs, while the prince delay'd,
Shot down, and both the burſting gates diſplay'd:
The bolts fly back, with every brazen bar;
And, like a ſtorm, broke forth th' impriſon'd war.
Till now unmov'd by diſcord and alarms,
Auſonia burns, and calls her ſons to arms.
Some to the furious fight on foot proceed;
Some vault impetuous on the bounding ſteed,
Some whet the blunted pole-ax for the field,
Brighten the ſpear and long-neglected ſhield;

* Mars.

Signaque ferre juvat, ſonituſque audire tubarum.
Quinque adeo magnae poſitis incudibus urbes
Tela novant, Atina potens, Tiburque ſuperbum,
Ardea, Cruſtumerique, et turrigerae Antemnae.
Tegmina tuta cavant capitum, flectuntque ſalignas
Umbonum cratis: alii thoracas ahenos,
Aut levis ocreas lento ducunt argento.
Vomeris huc et falcis honos, huc omnis aratri
Ceſſit amor: recoquont patrios fornacibus enſis.
Claſſica jamque ſonant: it bello teſſera ſignum.
Hic galeam tectis trepidus rapit: ille frementis
Ad juga cogit equos; clipeumque, auroque trilicem
Loricam induitur; fidoque accingitur enſe.
Pandite nunc Helicona, deae, cantuſque movete,

821. *Ye muſes! now.*] This freſh invocation alarms the reader, and greatly raiſes his attention. Pope's obſervations on Homer's catalogue are very applicable to Virgil's, and are extremely judicious.

We may obſerve firſt, what an air of probability is ſpread over the whole poem by the particularizing of every nation and people concerned in this war. Secondly, what an entertaining ſcene he repreſents to us of ſo many countries, drawn in their livelieſt and moſt natural colours; while we wander along with him amidſt a beautiful variety of towns, havens, foreſts, vineyards, groves, mountains, and rivers: and are perpetually amuſed with his obſervations on the different ſoils, products, ſituations, or proſpects. Thirdly, what a noble review he makes paſs before us of ſo mighty an army, drawn out in order troop by troop; which, had the number only been told in the groſs, had never filled the reader with ſo great a notion of the importance of the action. Fourthly, the deſcription of the different arms, and manner of fighting of the ſoldiers; and the various attitudes he has given to the commanders. Of theſe leaders, the greateſt number are either the immediate ſons of gods, or the deſcendants of gods: And how great an idea muſt we have of a war, to the waging of which ſo many demi-gods and heroes are aſſembled! Fifthly, the ſeveral artful compliments he paid by this means to his own country in general, and to many of his contemporaries in particular, by a celebration of the genealogies, ancient feats, and dominions of the great men of his time. Sixthly, the agreeable mixture of narrations from paſ-

ſages

With tranſport hear the trumpet's clangors riſe,
And view the banners ſtreaming in the ſkies.
Ardea, proud Tybur, Cruſtumerium's pow'rs,
Atina ſtrong, and high Antemnæ's tow'rs,
Five potent cities, all their ſons employ,
To forge new arms againſt the troops of Troy.
For greaves the ductile ſilver they extend,
And for the ſhield the pliant ſallow bend:
The guiltleſs arms the rural trade affords,
Scythes, plough-ſhares, hooks, are ſtreighten'd into ſwords.
And in the glowing forges they reſtore
The blunted faulchions which their fathers wore.
And now the ſprightly trumpets ſound from far;
The word flies round; the ſignal of the war.
Some ſnatch the poliſh'd helm with eager ſpeed;
Some to the yoke compel the ſnorting ſteed.
Brace on the golden cuiraſs, ſeize the ſhield;
And, with the glitt'ring ſword, ruſh furious to the field.
Ye muſes! now unlock your ſacred ſpring;
Inſpire your bard, and teach him how to ſing

ſages of hiſtory, or fables; with which he amuſes and relieves us at proper intervals. POPE, Not. Iliad.

This catalogue takes in all the parts of Italy between the *mare inferum*, and Apennines incluſive: Mantua is the only place out of this line, which is attach'd with a great deal of addreſs to Tuſcany—10. 198—214. And G. 2. 533. and Æn. 3. 168. HOLDSWORTH.

The reaſon of this invocation of the muſes is, that the poet entering into a large detail of a thing of a very ancient date, he will the ſooner be believed if he invokes divinities that are able to inſtruct him in it. We find likewiſe that the muſes alone were capable of guiding him through this labyrinth; but I know not, whether thoſe who recite adventures of leſs ancient date, and who with a little trouble might find in the herald's office, or in a great number of hiſtorians, the names of all thoſe who are engaged in the battles deſcribed, do well to begin like Virgil with an invocation to the muſes, and to make them ſo long as thoſe which we generally meet with in their works. This is the remark which Mr. Maroles has made on this ſubject. For myſelf, I ſhall be content to admire the great art of Virgil in this place, and how ſhort he is in compariſon of all

Qui bello exciti reges, quae quemque ſecutae
Conplerint campos acies; quibus Itala jam tum
Florucrit terra alma viris, quibus arſerit armis.
Et meminiſtis enim, divae, et memorare poteſtis:
Ad nos vix tenuis famae perlabitur aura.
Primus init bellum Tyrrhenis aſper ab oris
Contemtor divôm Mezentius, agminaque armat.
Filius huic juxta Lauſus, quo pulchrior alter
Non fuit, excepto Laurentis corpore Turni.
Lauſus equûm domitor, debellatorque ferarum,
Ducit Agyllina nequidquam ex urbe ſecutos
Mille viros; dignus, patriis qui laetior eſſet
Imperiis, et cui pater haud Mezentius eſſet.
Poſt hos inſignem palma per gramina currum
Victoreſque oſtentat equos ſatus Hercule pulchro
Pulcher Aventinus: clipeoque inſigne paternum
Centum angues, cinctamque gerit ſerpentibus Hydram:

others, particularly the moderns; ſo that one cannot find any part of the poem more diverſified or full than this. For what is there more exact in geography itſelf, than the places he deſcribes? or more curious for the learned, than what he relates concerning antiquity in general? What is more varied than his expreſſions? I have ſaid, that in theſe paſſages he ſometimes makes uſe of apoſtrophes, in order to vary them; and there is no doubt, that it is for this reaſon alone; for otherwiſe he would be always ſaying the ſame thing. But one might ſtill obſerve with how much artifice the poet knows how to diverſify the arms, habits, qualities, and adventures of the heroes, whoſe glory he intends to celebrate. Homer makes, and ſome of our moderns, after his example, have made a whole book of what our poet paſſes over in 170 lines. But, not to do the ſame thing again, when he ſhall be obliged to ſpeak of thoſe people, who came to the ſuccour of the Trojans, and of the Trojans themſelves, we ſhall ſee in Book X. that it will be under a very different form. He hints in Book I. the names of the moſt celebrated chiefs of Æneas's fleet in his narrative, without making a particular chapter of them: foreſeeing that he ſhall be obliged to give a regular catalogue of them, in the ſeventh and tenth books. Treating in this place of the army of the Latins, he divides it into ſquadrons and cohorts: inſtead of which in Book X. he gives us the catalogue in a different manner, while he deſcribes the ſhips of the Tuſcan fleet, and

What mighty heroes led the martial train,
And what embattled armies ſpread the plain:
The Latian chiefs, ye goddeſſes! declare,
And the dire progreſs of the waſteful war;
You know, and can record the pow'rs who came,
Which we learn only from the voice of fame.
Mezentius firſt, who ſcorn'd th' immortal pow'rs,
Conducts his armies from the Tuſcan ſhores.
Him follow'd Lauſus, fluſh'd with youthful fire,
A ſon, whoſe ſhining virtues might require
A happier throne, and far a better ſire!
He tam'd the ſteed, and urg'd the generous chace,
And none but Turnus match'd his blooming face:
He led from fair Agylla to the plain
A thouſand warriors, but he led in vain!
Great Aventinus, great Alcides' ſon,
Wore the proud trophy that his father won:
A hundred ſerpents round his buckler roll'd,
And Hydra hiſs'd from all her heads, in gold.

all this to vary his images; and he likewiſe deſcribes the ſtrength of the vanquiſh'd party, that the honour of the victory may appear greater, and the glory of his hero ſhine forth with a more conſpicuous luſtre. SEGRAIS.

829. *Mezentius.*] Varro relates, that Mezentius was king of the Rutuli. That he ſtrictly commanded his ſubjects to pay him tribute, the firſt-fruits of their herbs, and their animals; which before had been always appropriated to the ſacrifices of the gods. It was hence he came to be called *contemptor divûm.* Virgil, with juſt reaſon, repreſents him as one of the kings of Etruria, divided into ſeveral little ſtates, called Lucominies. See Macrob. Sat. B. 3. c. 5. & Livy. B. 1. c. 2.

840. *A hundred ſerpents.*] In the heroic ages of the world, bucklers adorned with ſerpents, and other frightful animals, were frequently made uſe of, to give a terrible aſpect. Euripides in Phæniſſ. thus repreſents Adraſtus.

Ταις δ' ἑβδομαις Αδραστος ἐν πυλαισιν ἡν
Ἐκαλον ἐχιδναι ασπιδ' ἐκπληρων γραφη
Ὑδραι.———— ver. 1141.

Adraſtus verò erat in Hebdomis portis
Implens ſcutum picturâ centum viperarum
Hydræ ———

Statius

Collis Aventini ſilva quem Rhea ſacerdos
Furtivom partu ſub luminſis edidit oras,
Mixta deo mulier, poſtquam Laurentia victor,
Geryone exſtincto, Tirynthius adtigit arva,
Tyrrhenoque boves in flumine lavit Hiberas.
Pila manu, ſaevoſque gerunt in bella dolones:
Et tereti pugnant mucrone veruque Sabello.
Ipſe pedes tegumen torquens inmane leonis,
Terribili inpexum ſeta cum dentibus albis
Indutus capiti, ſic regia tecta ſubibat
Horridus, Herculeoque humeros innexus amictu.
Tum gemini fratres Tiburtia moenia linquunt,
Fratris Tiburti dictam cognomine gentem,
Catilluſque, acerque Coras, Argiva juventus;
Et primam ante aciem denſa inter tela feruntur.
Ceu duo nubigenae cum vertice montis ab alto
Deſcendunt Centauri; Homolen Othrymque nivalem
Linquentes curſu rapido: dat euntibus ingens
Silva locum, et magno cedunt virgulta fragore.
Nec Praeneſtinae fundator defuit urbis,
Volcano genitum pecora inter agreſtia regem,
Inventumque focis omnis quem credidit aetas,
Caeculus. hunc legio late comitatur agreſtis:

Statius perhaps has indulged his fancy too much, in deſcribing ſhields of this ſort, Theb. B. 4. And here by the way I ſhall obſerve, that his genius ſeems to be peculiarly ſuited to ſuch ſort of deſcriptions. In the following lines, the very habit of Mezentius is ſuitable to his temper and character.

862. *So two fierce centaurs.*] Thoſe who think Virgil had not a ſtrong and ſublime imagination, are deſired to conſider this ſimile: All the circumſtances of it are painted with Homeric ſpirit and magnificence, particularly

——— *Dat euntibus ingens*
Silva locum, & magno cedunt virgulta fragore.

To have a juſt idea of the thing deſcribed, ſays Burmannus, we are to ſuppoſe theſe centaurs half-horſe and half-man, but reſembling the horſe in the fore-part, and ſo bearing down with their breaſts all that ſtood in their way. Statius, Theb. 9. 220. imitates our author, in a manner rather bold than juſt.

Semifer

Freſh wreaths of palm his lofty chariot crown'd,
And fierce he laſh'd his fiery courſers round.
When great Alcides from Geryon ſlain
Return'd triumphant to the Latian plain;
And the brave victor, ſafe in theſe abodes,
Cool'd his Heſperian herds in Tyber's floods;
He won in ſhades the beauteous Rhea's grace,
And this bold hero crown'd his ſtrong embrace,
Born in mount Aventine's ſequeſter'd wood;
The mortal mother mingling with the god.
His valiant troops long Sabine javelins bear,
And arm'd with ſteely piles, provoke the war.
He ſtalk'd before his hoſt; and wide diſpread,
A lion's teeth grinn'd horrid o'er his head:
Then ſought the palace in this ſtrange attire,
And look'd as ſtern and dreadful as his ſire.
From Tibur, Coras and Catillus came,
Tibur, the town that took their brother's name.
Brave youths! who led the martial Argive train,
And ruſh'd the foremoſt to th' embattled plain.
So two fierce centaurs of the cloud-born race,
Ruſh furious down the frozen hills of Thrace;
The groves give way, the crackling woods reſound,
And trampled foreſts ſpread their ruins wide around.
Next mighty Cæculus to battle flies,
Who bade the tow'rs of proud Prænеſte riſe:
Found on the hearth, amid the glowing fire;
The nations deem'd great Mulciber his ſire.

Semifer aeria talis Centaurus ab Oſſâ
Deſilit in valles: ipſum nemora alta tremiſcunt
Campus equum———

And, in the ſame book,

Non aliter ſylvas humeris, & utroque refringens
Pectore, montano duplex Hylæus ab antro
Præcipitat; ——pavet Oſſa vias, pecudeſque feræque
Procubuere metu.

I cannot agree with F. Urſinus, that this compariſon is drawn from Homer' Iliad, B. ξ. Virgil, ſays Catrou, by comparing Coras and Catillus with centaurs, would have us to underſtand, that they fought on horſeback.

Quique altum Praeneſte viri, quique arva Gabinae
Junonis, gelidumque Anienem, et roſcida rivis
Hernica ſaxa colunt; quos dives Anagnia paſcis,
Quos, Amaſene pater. non illis omnibus arma,
Nec clipei curruſve ſonant. pars maxima glandes
Liventis plumbi ſpargit: pars ſpicula geſtat
Bina manu, fulvoſque lupi de pelle galeros
Tegmen habent capiti: veſtigia nuda ſiniſtri
Inſtituere pedis; crudus tegit altera pero.
At Meſſapus equûm domitor Neptunia proles,
Quem neque fas igni cuiquam nec ſternere ferro,
Jam pridem reſides populos deſuetaque bello
Agmina in arma vocat ſubito, ferrumque retractat.
Hi Feſcenninas acies, aequoſque Faliſcos,
Hi Soractis habent arces, Flaviniaque arva,
Et Cimini cum monte lacum, lucoſque Capenos.
Ibant aequati numero, regemque canebant:
Ceu quondam nivei liquida inter nubila cycni,
Cum ſeſe e paſtu referunt, et longa canoros
Dant per colla modos, ſonat amnis et Aſia longe
Pulſa palus.

873. *Anio flows.*] Addiſon in a pretty deſcription, reconciles the two oppoſite repreſentations which Silius Italicus, and Horace have given us of this river. Horace terms it, *præceps Anio.*—Silius deſcribes it,

Sulphureis gelidus quæ ſerpit leniter undis
Ad genitorem Anio, labens ſine murmure Tybrim.

Addiſon's words are theſe: "This river firſt throws itſelf down a precipice, and falls by ſeveral caſcades from one rock to another, till it gains the bottom of a valley; where it recovers its temper, as it were by little and little, and after many turns and windings at laſt glides peaceably into the Tyber." See Addiſon's Travels. The waters of this river are remarkable for their coldneſs. It is now the Teverone.

882. *The left foot bare,* &c.] The people in thoſe parts to this day wear a piece of crude leather (half prepared) under the ſoles of their feet, with vincula that come over their feet, and half-way up their legs. HOLDSWORTH.

890. *With the Faliſcan* &c.] *Æquoſque Faliſcos.* The Romans received the *jura fæcialia* from this people, and ſome additions to their twelve tables; hence Virgil, ſays Servius, ſtyles

A hoſt of warriors to the field he led,
The hardy ſwains that fair Prænesſte bred,
Or Gabii ſent where Juno's temple roſe;
The troops who dwell where chilling Anio flows.
With thoſe who drink old Amaſenus' ſtream,
Or from the walls of rich Anagnia came.
Not all with arms are furniſh'd for the war,
Nor graſp the ſhield, nor whirl the rapid car.
But moſt from ſlings a ſtorm of bullets throw,
And leaden deaths deſtroy the diſtant foe.
Some in their hands two pointed javelins bore,
And ſpoils of wolves for glitt'ring helmets wore;
The left foot bare, they boldly ruſh to fight,
But a tough hide, unſeaſon'd, ſheaths the right.
Next Neptune's ſon, the brave Meſſapus came,
Exempt from ſteel, and ſacred from the flame.
To long neglected wars he fir'd his train,
And urg'd his troops to ſhine in arms again.
From the Flavinian and Feſcennian coaſt
At his command advance th' embody'd hoſt:
With the Faliſcan band, who pureſt juſtice boaſt.
Thoſe who on high Soracte's tow'rs reſide,
Or dwell by Ciminus' expanded tide,
Or o'er the rough aſpiring mountain rove,
Or haunt divine Feronia's ſhady grove:
All march, embattled in array, and ſing
The martial glories of their godlike king.
So from the fiſhy floods, a ſnowy train
Of ſwans embody'd wing th' aërial plain;
Stretch their long necks o'er Aſius' cryſtal ſpring,
And the reſponſive ſhores and echoing waters ring.

ſtyles them *Æqui*, juſt. Some read *Æquoſque, Faliſcoſque*, ſuppoſing *Æqui* a diſtinct people.

897. *So from the fiſhy floods*, &c.] This ſimile, ſays Trapp, is moſt finely expreſſed; and is, in all reſpects, very good as a ſimile. But why a number of armed men, tho' they were ſinging, ſhould be taken for birds rather than ſoldiers, I confeſs,

I do

Nec quiſquam aeratas acies ex agmine tanto
Miſceri putet: aëriam ſed gurgite ab alto
Urgueri volucrum raucarum ad litora nubem.
Ecce, Sabinorum priſco de ſanguine magnum
Agmen agens Clauſus, magnique ipſe agminis inſtar,
Claudia nunc a quo diffunditur et tribus et gens
Per Latium, poſtquam in partem data Roma Sabinis.
Una ingens Amiterna cohors, priſcique Quirites,
Ereti manus omnis, oliviferaeque Mutuſcae:
Qui Nomentum urbem, qui Roſea rura Velini,
Qui Tetricae horrentis rupes, montemque Severum,
Caſperiamque colunt, Foruloſque, et flumen Himellae:
Qui Tiberim Fabarimque bibunt, quos frigida miſit
Nurſia, et Hortinae claſſes, populique Latini:
Quoſque ſecans infauſtum interluit Allia nomen:
Quam multi Libyco volvontur marmore fluctus,
Saevus ubi Orion hibernis conditur undis,
Vel cum ſole novo denſae torrentur ariſtae
Aut Hermi campo aut Lyciae flaventibus arvis;

I do not well underſtand. It were ſufficient, one would think, that they ſhould be ſo far like birds. Homer's ſimile taken from ſwans, Iliad 11. has another point of view, and is very beautiful. However this difficulty may be eaſily got over, if we ſuppoſe that Virgil alludes to their evenneſs of marching, *ibant Æquati numero.* Some of the ancients have imagined, that the embattling an army was firſt learned from the cloſe manner of flight of theſe birds. So that in this ſimile we muſt ſuppoſe the noiſe to be but a ſecondary kind of likeneſs; order is primarily pointed at. See Pope's Il. B. 3. n. ver. 7. That by *Aſia* here is not meant the country ſo called, is certain, becauſe of the quantity of the firſt ſyllable.

913. *Where full Velinus.*] *Roſea rura Velini.* The channel of this river lies very high, and is ſhaded on all ſides by a green foreſt, made up of ſeveral kinds of trees, that preſerve their verdure all the year. The neighbouring mountains are covered with them, and by reaſon of their height, are more expoſed to the dews and drizzling rains, than any of the adjacent parts; which gives occaſion to Virgil's *roſea rura,* dewy countries. ADDISON's Travels.

But this writer was miſtaken, as may be ſeen by the following curious obſervation. Where Addiſon, in his Travels, quotes Virgil's *roſea rura Velini*; he has made another miſtake, beſides the

Not one, who heard the loud confus'd alarms,
Had thought this noiſy train a hoſt in arms,
But ſome huge cloud of clamorous fowls, who ſoar
Among the cliffs, and ſcream around the ſhore.
Lo! next brave Clauſus leads his troops along;
From the old Sabine race the warrior ſprung:
With a vaſt hoſt, a hoſt himſelf, he came,
The firſt great father of the Claudian name;
That ſpread thro' Latium, when, the line to grace,
Rome ſhar'd her empire with the Sabine race.
The ancient Cures march at his commands,
And a large force from Amiternian lands,
With thoſe who dwell where full Velinus runs,
Or where Nomentum boaſts her martial ſons,
Or old Eretum ſtretch'd her utmoſt bound,
And rich Mutuſca ſmiles, with olives crown'd;
Or where ſteep Tetrica's rough rocks ariſe,
Or proud Severus tow'rs amid the ſkies.
Where, with fair Foruli Caſperia ſtands,
And clear Himella floats the fruitful lands,
Where gentle Fabaris ſerenely glides,
Whoſe ſtreams augment imperial Tyber's tides:
Where, near cold Nurſia, beauteous Orta ſtood,
And mournful Allia rolls her fatal flood.
Thick ſhines with moving troops the blazing plain,
Thick, as the billows on the ſtormy main;
Thick as the ripen'd harveſts are beheld,
That nod and wave along the golden field.

the larger one of making the water-fall of Velini, the place whence Alecto deſcended into hell; he ſuppoſes *roſea* to be derived from *ros*; but there is no ſuch derivative in the Latin tongue; the adjective from *ros* is *roſcidus*: *Roſea* is a proper name of part of the country thereabouts. Varro had a villa there; and in ſpeaking of it, ſays, *in meâ roſeâ*. HOLDSWORTH.

923. *Beauteous Orta.*] In the original, *Hortinae claſſes*, ſhould be read *Ortinae*, the bargemen of Orta; a town ſtill full of them.—The commentators ſay, it ſignifies troops; and the dictionary writers make *claſſis* ſignify a troop, on the authority of this ſingle paſſage. HOLDSWORTH.

Scuta ſonant, pulſuque pedum tremit excita tellus.
Hinc Agamemnonius, Trojani nominis hoſtis,
Curru jungit Haleſus equos, Turnoque feroces
Mille rapit populos: vertunt felicia Bacchо
Maſſica qui raſtris, et quos de collibus altis
Aurunci miſere patres, Sidicinaque juxta
Aequora, quique Cales linquunt, amniſque vadoſi
Adcola Volturni, pariterque Saticulus aſper,
Oſcorumque manus. teretes ſunt aclydes illis
Tela: ſed haec lento mos eſt aptare flagello.
Laevas cetra tegit; falcati comminus enſes.
Nec tu carminibus noſtris indictus abibis,
Oebale: quem generaſſe Telon Sebethide nympha
Fertur, Teleboum Capreas cum regna teneret
Jam ſenior: patriis ſed non et filius arvis
Contentus, late jam tum ditione premebat
Sarraſtis populos, et quae rigat aequora Sarnus,
Quique Rufras Batulumque tenent, atque arva Celennae,
Et quos maliferae deſpectant moenia Abellae:
Teutonico ritu ſoliti torquere cateias:
Tegmina quîs capitum raptus de ſubere cortex:
Aerataeque micant peltae, micat aereus enſis.
Et te montoſae miſere in proelia Nerſae,
Ufens, inſignem fama et felicibus armis:
Horrida praecipue cui gens, adſuetaque multo
Venatu nemorum, duris Aequicula glebis.
Armati terram exercent, ſemperque recentis
Convectare juvat praedas, et vivere rapto.

936. *Maſſic hills.*] Famous for vines: in the kingdom of Naples. Cales is now called Calvi, in the neighbourhood of Capua. Vulturnus, now called Voltorno, runs by Capua. Oſcan were likewiſe called Opici; were reckoned barbarous and ſtupid, and were a term of reproach; as the French ſay, a Limouſin, for a heavy unpoliſhed fellow.

bucklers ring, the claſhing arms reſound;
ath their footſteps groans the trembling ground.
hen Agamemnon's ſon, Haleſus came,
irth a foe to all the Trojan name;
ok'd his fiery courſers to the car,
with a thouſand ſoldiers ruſh'd to war,
ı where on mountains live th' Auruntian line,
re maſſic hills produce the generous wine;
:iors, who dwell along the roaring ſea,
om the walls of Cales took their way:
ı thoſe who drink Vulturnus' ſhoaly flood,
rough Saticulan and Oſcan ſtood.
, pointed javelins, faſten'd by a ſtring,
fatal force the dext'rous artiſts fling:
: ſhields of ſeaſon'd hide aloft they bear,
arm'd with bending ſwords, provoke the war.
hou, unſung, brave Oebalus! ſhalt paſs,
ıymph Sebethis' ſon, of Telo's race.
e pleaſing Capræa own'd his father's ſway,
he Teleboan realms his nod obey;
on, far more ambitious, ſtretch'd his reign
hoſe rich towns, where Sarno bathes the plain.
to the fight he leads his warlike pow'rs
ancient Batulum, and Rufa's tow'rs,
where, her blooming fruits Abella crown,
ld Celenna ſpreads her ſpacious down.
, like the rough Teutonic warriors, threw
ſpears with barbs, that wing'd with ſlaughter flew.
caſques of cork around their heads they wore,
razen ſwords, and brazen bucklers bore.
e too, bold Ufens, to the dire alarms,
Nurſia ſent a chief renown'd in arms.
rce rough ſons thro' foreſts bound away,
'er wild mountains chaſe the panting prey.
ıs the natives turn the frozen ſoil,
war a ſport, and fly upon the ſpoil.

Quin et Marruvia venit de gente ſacerdos,
Fronde ſuper galeam et felici comtus oliva,
Archippi regis miſſu, fortiſſimus Umbro :
Vipereo generi et graviter ſpirantibus hydris
Spargere qui ſomnos cantuque manuque ſolebat,
Mulcebatque iras, et morſus arte levabat.
Sed non Dardaniae medicari cuſpidis ictum
Evaluit ; neque eum juvere in volnera cantus
Somniferi, et Marſis quaeſitae montibus herbae.
Te nemus Anguitiae, vitrea te Fucinus unda,
Te liquidi flevere lacus.
Ibat et Hippolyti proles pulcherrima bello
Virbius : inſignem quem mater Aricia miſit,
Eductum Egeriae lucis, humentia circum
Litora, pinguis ubi et placabilis ara Dianae.
Namque ferunt fama Hippolytum, poſtquam arte novercae
Occiderit, patriaſque explêrit ſanguine poenas
Turbatis diſtractus equis, ad ſidera rurſus
Aetheria et ſuperas caeli veniſſe ſub auras,
Paeoniis revocatum herbis et amore Dianae.
Tum pater omnipotens, aliquem indignatus ab umbris
Mortalem infernis ad lumina ſurgere vitae,
Ipſe repertorem medicinae talis et artis
Fulmine Phoebigenam Stygias detruſit in undas.
At Trivia Hippolytum ſecretis alma recondit
Sedibus, et nymphae Egeriae nemorique relegat:

985. *For when Hippolytus.*] See the noble deſcription of the death of Hippolytus, as delivered by the meſſenger, in the Hippolytus Coron. of Euripides, ver. 1190 *& ſeq.* This is imitated by Racine; but unhappily, and with a mixture of bombaſt.

989. *By Æſculapius' ſkill,* &c.] Spenſer, who relates the fate of Hippolytus, Fairy Queen, B. 1. c. 5. §. 37. *&c. &c.* feigns that Æſculapius, when he was ſtruck down to hell by Jupiter's lightening, for bringing Hippolytus to life, buſied himſelf in healing his own wounds. The learned Dr. Jortin, in his remarks on Spenſer, ſeems to think this a fine improvement upon the ſtory.

But unto hell * did thruſt him downe alive,
With flaſhing thunderbolts ywounded ſore,

10 * Jupiter. Where

Umbro, the brave Marrubian prieſt, was there,
Sent by the Marſian monarch to the war.
The ſmiling olive with her verdant boughs
Shades his bright helmet, and adorns his brows.
His charms, in peace the furious ſerpent keep,
And lull th' envenom'd viper's race to ſleep;
His healing hand allay'd the raging pain;
And at his touch the poiſons fled again.
But yet he fail'd to cure, with all his art,
The wound inflicted by the Trojan dart!
Nor all his charms, nor potent herbs that grow
On Marſian mountains, could prevent the blow!
For thee, wide echoing ſigh'd th' Angitian woods;
For thee, in murmurs wept thy native floods!
Next, brave Hippolytus! thy beauteous heir,
The lovely Virbius mingled in the war.
In the dark woods by fair Egeria bred,
His troops the youth from old Aricia led:
Where, on the ſhore, Diana's altar ſtood,
(But now unſtain'd with offer'd human blood;)
For when Hippolytus, as records tell,
By his fierce ſtepdame's arts and vengeance fell,
Chas'd by his father's curſes to the ſhore,
The hapleſs youth the ſtartled courſers tore;
By Æſculapius' ſkill and Dian's care
The chief reviv'd and breath'd etherial air.
But Jove incens'd, a mortal to ſurvey,
From the Tartarean ſhades reſtor'd to day,
Great Phœbus' ſon, the godlike artiſt, hurl'd,
Transfixt with thunder, to the nether world:
But Dian hid the youth in groves, and there
Conſign'd her darling to Egeria's care.

Where long remaining, he did always ſtrive
Himſelfe with ſalves to health for to reſtore,
And ſlake the heavenly fire which raged evermore.
Stanza 40.

Pindar has deſcribed in a ſublime manner Pyth. 3. the action of

Solus ubi in ſilvis Italis ignobilis aevom
Exigeret, verſoque ubi nomine Virbius eſſet.
Unde etiam templo Triviae luciſque ſacratis
Cornipedes arcentur equi; quod litore currum
Et juvenem monſtris pavidi effudere marinis.
Filius ardentis haud ſecius aequore campi
Exercebat equos, curruque in bella ruebat.
Ipſe inter primos praeſtanti corpore Turnus
Vertitur arma tenens, et toto vertice ſupra eſt.
Quoi triplici crinita juba galea alta Chimaeram
Suſtinet, Aetnaeos efflantem faucibus ignis.
Tam magis illa fremens, ac triſtibus effera flammis,
Quam magis effuſo crudeſcunt ſanguine pugnae.
At levem clipeum ſublatis cornibus Io
Auro inſignibat, jam ſetis obſita, jam bos,
Argumentum ingens, et cuſtos virginis Argus,
Caelataque amnem fundens pater Inachus urna.
Inſequitur nimbus peditum, clipeataque totis
Agmina denſentur campis, Argivaque pubes,
Auruncaeque manus, Rutuli, veteresque Sicani,

Jupiter daſhing Æſculapius down. After which he takes occaſion to moraliſe (as he generally does on all events) in the following manner.

Μη φιλα ψυχα βιον αθανατον
Σπευδε. ταν δ' ιμπρακτον αντλει μαχαιαν.
Ει δι γωφρων,——&c.

1013. *She glows.*] This is, I think, one of the boldeſt fictions in Virgil; but ſo nobly animated that one muſt forgive the extravagance to which it ſeems to be carried. I cannot help obſerving the great judgment of Virgil in this particular; he adapts even the ornaments of the perſons he introduces, to their manners and behaviour.

The helmet here deſcribed was highly proper to be worn by a youthful hero, who hereafter breathes nothing but rage, indignation and revenge.

1019. *A cloud of foot ſucceeds.*] *Inſequitur nimbus peditum*, is evidently from Homer's νεφος ιετ' πεζων. The figure in both

There, in the foreſts, with the ſacred dame
He paſt his days, and Virbius was his name.
For this, th' unhallow'd ſteed muſt ſtill remove
From Dian's fane and conſecrated grove:
Since the mad horſes ſtartled as they flew,
And on the ground their mangled maſter threw.
Yet his brave offspring drove the thund'ring car,
And laſh'd his fiery courſers to the war.
Bold Turnus in the front, ſupremely tall,
Sheath'd in refulgent arms, outſhines them all;
High on his helm a triple plume was rais'd,
And on his creſt the dire chimæra blaz'd:
From her wide jaws the horrid fiend exſpires
A dreadful length of fires ſucceeding fires.
When the loud voice of ſlaughter rends the ſkies,
And the full horrors of the battle riſe,
She glows, ſhe lightens, as the warrior turns;
She flames with rage; and the whole monſter burns.
Chang'd to an heifer in the flowery field,
The beauteous Iö charg'd the ſhining ſhield.
Here ſtood her * guard; and there her † father roll'd
His ſwelling ſurges thro' the figur'd gold.
A cloud of foot ſucceeds; a mighty train,
With ſpears, and ſhields; and armies hide the plain.
The pow'rs from Argive and Auruntian lands
Mix'd with the ancient bold Sicanian bands.

poets is noble and elevated. Yet Virgil, ſays Trapp juſtly, could have rendered it *nubes peditum*, if he had pleaſed; but he thought the other a better ſound, and a ſtronger image. Euripides (after Homer) Phæniſſ. 257. has—ΝΕΦΟΣ ασπιδων πυκνον φλεγες; and Milton has literally tranſlated Homer's expreſſion, Nor wanted *clouds* of foot. Par. R. 3. 327. The eloquent apoſtle St. Paul uſes this very metaphor to ſignify a multitude; ημεις τοσουτον εχοντες περικειμενον ημιν ΝΕΦΟΣ μαρτυρων. Epiſt. ad Heb. 12. 1. *We being compaſſed with ſo great a* CLOUD *of witneſſes.*

* Argus. † Inachus, a river god.

Et Sacranae acies, et picti ſcuta Labici;
Qui ſaltus, Tiberine, tuos, ſacrumque Numici
Litus arant, Rutuloſque exercent vomere collis,
Circaeumque jugum; quîs Juppiter Anxurus arvis
Praeſidet, et viridi gaudens Feronia luco:
Qua Saturae jacet atra palus, geliduſque per imas
Quaerit iter vallis, atque in mare conditur Ufens.
Hos ſuper advenit Volſca de gente Camilla,
Agmen agens equitum, et florentis aere caterνas,
Bellatrix. non illa colo calathiſve Minervae
Femineas adſueta manus, ſed proelia virgo
Dura pati, curſuque pedum praevertere ventos:
Illa vel intactae ſegetis per ſumma volaret
Gramina, nec teneras curſu laeſiſſet ariſtas;
Vel mare per medium, fluctu ſuſpenſa tumenti,
Ferret iter, celeris nec tingueret aequore plantas.

1030. *And Anxur glories in her guardian Jove.*] Fulvius Urſinus obſerves, that the true reading is *Jupiter axurus*; for which he has the authority of a ſilver medal, repreſenting Jupiter, with the inſcription *axurus*. Ruæus mentions the ſame medal, but reads *anxurus*, from the city Anxur, rejecting the idle dream of Servius, &c. who affirms, that there was a Jupiter particularly worſhipped, as a boy, and without a beard, ἀνευ ξυρῦ; whereas in the coin he ſpeaks of, Jupiter is repreſented with a very long beard; with the inſcription, *Jovis axur.*

1033. *All ſheath'd in braſs.*] *Florentes ære*, flouriſhing with braſs, inſtead of ſheathed. 'Tis a noble metaphor, but too ſtrong to be preſerved in Engliſh.

1041. *Suſpended ſweeps,*] Several judicious critics think this hyperbole is carried a little too far; eſpecially as no ſupernatural power is mentioned to ſalve the difficulty: [See note on ver. 1002. B. 11.] The picture that follows, of this female heroine, is delicately finiſhed and beautiful. Guido could not have given her a more graceful attitude.

I cannot help quoting ſome beautiful lines from Apollonius Rhodius, Argonaut. L. 1. 182. which, I believe, Virgil had in his eye, in deſcribing Camilla's ſwiftneſs. Speaking of Polypheme, a ſon of Neptune,

Κεινος ἀνηρ και ποντῳ επι γλαυκοιο θαασσων
Οιδματος, ὐδε θοως βαπτειν ποδας, αλλ' ὁσον ακροις
Ιχνεσι τεγγομενος διερη πεφορητο κελευθῳ,

The reader will excuſe me for not tranſlating theſe lines, as Virgil (and Mr. Pitt, after him) have done it ſo elegantly to my hands.

The

With painted ſhields the brave Labici came
And Sacran forces to the field of fame;
With thoſe who till Numicus' fair abodes,
Or dwell where Tyber views his riſing woods:
Or where the rough Rutulians turn the ground,
And the ſteep hills of Circe ſtretch around:
Where fair Feronia boaſts her ſtately grove,
And Anxur glories in her guardian Jove:
Where ſtands the Pontine lake; and, o'er the plain,
Cold Ufens' ſtream ſteals gently to the main.
Laſt with her martial troops, all ſheath'd in braſs,
Camilla came, a queen of Volſcian race.
Nor were the web or loom the virgin's care,
But arms and courſers, and the toils of war.
She led the rapid race, and left behind,
The flagging floods, and pinions of the wind:
Lightly ſhe flies along the level plain,
Nor hurts the tender graſs, nor bends the golden grain;
Or o'er the ſwelling ſurge ſuſpended ſweeps,
And ſmoothly ſkims, unbath'd, along the deeps.

The thought is originally drawn from Homer, Iliad, B. 20. ſpeaking of the mares of Ericthonius.

Αι δ' οτε μεν σκιρτωιεν επι ζειδωρον αρουραν
Ακρον επ' ανθερικων καρπον θεον, ουδε κατηκλων·
Αλλ' οτε δη σκιρτωιεν επ' ευρεα νωτα θαλασσης,
Ακρον επι ρηγμινος αλος πολιοιο θεεσκον.

These lightly ſkimming, when they ſwept the plain,
Nor ply'd the graſs, nor bent the tender grain,
And when along the level ſeas they flew,
Scarce on the ſurface curl'd the briny dew.
POPE, 270.

Segrais obſerves, that the poet, to ſoften the violence of this hyperbole, uſes *volaret*, ſhe could fly, inſtead of the imperfect *volabat*, ſhe did fly. Mambrun, and Segrais, and Catrou, are all of opinion, that tho' a female warrior be improper for the chief character of an epic poem, as the Pucelle of Chapelain; yet that ſuch a character is beautiful, when introduced epiſodically, as the Penthefilea of Q. Calaber, and the Clorinda of Taſſo.

1042. *And ſmoothly ſkims.*] Theſe lines in the original are often

EXCVRSVS II.

De acceſſu Aeneae ad Italiam.

29 ſqq. *Atque hic Aeneas ingentem ex aequore lucum Proſpicit etc.* Appellunt tandem Troiani ad Italiam, ſecundum Virgilium ipſa Tiberis oſtia ingreſſi: *et laetus fluuio ſuccedit opaco*; cf. 201. *Fluminis intraſtis ripas.* it. 303. *optato conduntur Tybridis oſtio*, ſuper quibus locis fruſtra argutatur Cluver. p. 880. 1. facta tamen, quod omnium quoque conſenſu traditur, eſcenſio ad orientale littus in Laurentum agro. Locorum formam alio tempore animis ſubiiciemus.

Vix in grato ſolo conſederant, cum noua prodigia eos exceperunt. Nam humi recubantes, et, vt a longa nauigatione feſſi facere ſolent, cibo potuque ſe reficientes, pro menſa panem pomis, quibus veſcuntur, ſubiiciunt, moxque, coena facta conſumtis et his, *ſe menſas comediſſe* adeoque vetus vaticinium, quod hunc errorum terminum figebat, ne ad vlteriores occidentis oras pergerent, ad euentum perduxiſſe vident, vt a poeta copioſe narratur; nec id ſine dignitate epica factum, vt iam alias declaratum eſt. cf. Exc. VIII. lib. III. Frequentata fabula omnium, qui de Troianorum in Latium aduentu meminerunt, memoratione. Sed ineſt diuerſitas in menſae materia, quam alii non libum ſed apium fuiſſe tradiderunt. Dionyſ. I, 55. vtriuſque

que narrationis facit mentionem, σίλινά μεν πολλοῖς ὑπάρχοντ, καὶ ἦν ταῦτα ὥσπερ τράπεζα τῶν ἰδιωμάτων· ὡς δέ φασί τινες, ἔτρια καρποῦ πεποιημένα πυρίνου, καθαρότητος ταῖς τροφαῖς ἕνεκα. Etiam Dio in Exc. Valeſ. n. III. τραπέζας σιλινίνας οὔσας memorat ἢ ἐκ τῶν σκληροτέρων μερῶν τῶν ἄρτων (ignorauit Dio aut Tzetza potius ad Lycophr. 1232. vnde haec a Valeſio ad Dionem retracta ſunt, panem priſcis hominibus nihil aliud quam cruſtulum et placentam fuiſſe; ignorauit quoque Victor O. G. R. 10 *conſumto quod fuerat cibi, cruſtam etiam de farreis menſis, quas ſacratas ſecum habebat, comediſſe)* et Domitius apud Aurel. Victor. O. G. R. 12. *menſarum vice ſumendi cibi gratia apium, cuius maxima erat ibidem copia, fuiſſe ſubſtratum, quod ipſum conſumtis aliis eduliis eos comediſſe* etc. Diuerſitatem narrationis poſt tot harum rerum in ſuperioribus exempla non modo aequo animo ferre didicimus, verum etiam, quid inde ſequatur, quomodo a pluribus tale argumentum tractatum, aut iactatum multo ſermone, quantaque inde poetae rerum copia ad manum eſſe debuerit, ſatis vidimus. Hanc tamen diuerſitatem narrandi admodum miratur Toupius V. Cl. in Emendatt. in Suidam P. I. p. 38. 9. cumque inter alia placentarum genera, quae infinita apud veteres ſunt, in σιλήνας incidiſſet, quae lunatae et μηνοειδεῖς erant, totum de *apio* commentum *ortum habuiſſe ex corrupta illa lectione hiſtorici alicuius veteris, quam bona fide exhibuit Dio,* τραπέζας σιλινίνας. *Atqui ſcriptor iſte — procul dubio dederat* τραπεζας σιληναίας: coniectat ingenioſe et ſcite; nec tamen vere. Sane quidem plures, Italicas inprimis, fabulas a verborum ſimilitudine ductas nemo neget. Hoc ipſum de menſis comeſtis vaticinium verborum luſu contineri ſupra vidimus; et aliorum populorum quoque fabulae, in primis Romanenſes, a nominum ſimilitudine vel vario ſignificatu petitae ſunt, ingeniis hominum agreſtibus et incultis in iis fere ad maiora ſe acuentibus. Ita de Meluſina fabulam ſatis probabiliter ſuſpicantur viri docti natam eſſe ex aequiuocatione vocis Celticae *Melus*, quae ſuauem et amabilem notat, et alterius

rius vocis *me* et *luſen*, quae media ſui parte ſerpentem eſſe ſignificat. Ne tamen ſimile quid in Toupii coniectura locum habeat, facit hoc, quod σιλῆναι inter piſtoria opera exquiſitioris artis fuerunt, quae adeo ab horrida antiquitate aliena ſunt, nec, quomodo hiſtoricus res Troianas exponens, cum de panibus dicendum eſſet, placentas rarioris formae et nominis ſubiicere potuerit, intelligitur. Saltem hoc dicendum erat, fuiſſe forte veterem aliquem tragicum, qui, quod poetae licet, vbi oraculi illius vel euentus meminiſſet, pro pane vel placenta, quae priſcis hominibus pro pane erat, genus exquiſitius σιλήνας aut τραπέζας σιληναίας poneret; etſi vel ſic alia difficultas manet, quod non σιληναῖα πλακοῦντα illa dicta, ſed ἐπισίληνα. Neque autem adeo improbabile ſit, etiam ſine vocabulorum ſoniue fraude ad apium panes ſeu placentas deduci potuiſſe. Fac fuiſſe aliquem, qui, cum oraculum omnino pronuntiaſſet ſedes fore eo loco, quo menſas eſſent abſumturi Troiani, aut cum rei euentus, non declarata ſatis ratione ac modo, narratus eſſet, vt a Lycophrone factum videas v. 1250—3. deductos Troianos in Italiam et in herba recubantes exhiberet, vt Virgilius fecit; quidni pro menſis dederit herbas cibis ſubſtratas? cumque eas ipſas eſſent comeſturi, genus tale ponere debuit, quod edule eſſet et in talibus locis frequens. Tale autem apium eſſe, nemo facile ignorat, niſi verba forte ac ſonos diſcere ac tenere conſueuerit notione nulla ſubiecta. Nam condonandum eſt viri doctiſſimi elegantiae quod inter cetera poſuit: *Vidiſtin quidquam inſicetius aut ridiculum magis? Troianos pro menſis* apium *adhibuiſſe, atque eo denique, more Aſinorum, veſci potuiſſe.* Nobis quidem ſatis probabile fit, ipſum virum doctiſſimum ſaepe et frequenter apio veſci, an aſinorum more, quod vult, ipſe viderit. Certe in menſis ſiue inter lactucas, ſeu ad iura et condimenta frequens ſatis apii ſeu ſelini vſus. Si tamen fabulae cauſſa et ratio a verborum luſu reuocanda eſſet, potiore loco haberem Fabricii ad Dionem coniectu-ram, ex permutatione vocum τῆλις, quod foenum graecum, ſilicia

ſilicia eſt, vnde τήλινοι vel σήλινον ἄλευρον dictum, aut forte ex voce τηλία vel σηλία, quae piſtorum arca vel tabula frumentaria eſt, in σήλινον aliquem incidiſſe. Sed res tanti non eſt, vt diutius ei inhaereas. Nobis de poetae copiis inſtituta erat diſputatio.

Alterum prodigium, quod Troianis in noua terra obiectum fuit, eſt ſus cum XXX. foetibus. v. VIII, 81 ſqq. fabula quidem nihil per ſe habens vel dignitatis, vel ſuauitatis, qua tamen vix alia inter Romanas origines celebratior. Nam Lauinio condendo locus, et poſt XXX. annos deducendae coloniae Albae Longae tempus, ab eo oſtento peti ſolebat. Vetuſtatem ipſa declarat immundi animantis commemoratio, ab elegantiore aeuo abhorrens. Omnino priſca Italia magnos ſuum greges alebat, inprimis Etruſci et Galli, adeo vt ſcroſam inueniri contigerit, quae mille porcorum gregem ex ſe prognatum duceret. V. loc. non indignum lectu Polybii Exc. Valeſ. XII, 2. Itaque poeta, qui mythis domeſticis Graecis fabulis intexendis nouitatis iucunditatem captabat, ad popularium ſuorum iudicium non inſuauiter aut leuiter ſuem albam commemoraſſe videri debet. Poterat forte rem ornare, cum etiam haec de alba ſue fabula multis modis a veteribus narrata ſit, quas, cui libuerit, apud Dionyſ. I, 56. Sext. Aurel. Vict. 12 ex Catone, Lycophr. 1257 ſqq. Locus in eo ſic interpungendus: Κτίσει δὲ χώραν ἐν τόποις Βορειγόνων, Τπὲρ Λατίνους Δαυνίους τ' ὠκισμένην Πύργους, τριάκοντ' ἐξαριθμήσας γονὰς Συὸς κελαινῆς etc. et Tz. ibi et ad 1232. (vnde in Dionis Excerpta locus inferitur.) Seruium ad III, 390. VIII, 43. 81. et ex Fabio Pictore apud Syncell. Chronogr. p. 199. D. cognoſcere licet; quo ipſo poetae defenſio parata eſt, cum fabulam tam inſignem omittere noluerit. Signum eius ſuis Lauinii oſtendebatur: quod narrat Varro RR. II, 4, 18. et, quod mireris in poeta locorum et rerum Latii alioqui admodum ignaro, Lycophron 1259. 60. eoque loco, quo ſus cum porcellis immolata

lata fuerat, ſacellum (κλιὰς) Dionyſii aetate ſupererat lib. I, 57. Rem feciſſe inutilem videri poteſt poeta in hoc, quod Tiberinum deum facit praedicentem oſtentum; (VIII, 42 ſqq.) cum praedictum hoc idem iam olim eſſet ab Heleno lib. III, 389. Verum etiam in hoc veterem auctoritatem ſecutus eſſe deprehenditur ex Dionyſ. I, 56. vbi narratio vulgaris exponitur. Sequitur enim Aeneas porcam ab ara ſe proripientem in mediterranea, cumque in colle, vrbi condendae parum idoneo, procubuiſſet, repente vox ex nemore allapſa dubitantem confirmat. At de auctore vaticinii tradiderant alii aliter. Nam vna cum oraculo de menſis abſumtis Dodonae vel Erythris datum illud prodiderant ii, quos Dionyſius ſequitur lib. I, 55. et ex Caeſaris et Lutatii fide, qui eoſdem fere auctores habuiſſe videntur, Sextus Aurel. Victor c. 11. *Scrofam* narrat *incientem, quam cum e naui produxiſſent, vt eam immolarent, et ſe miniſtrorum manibus eripuiſſet, recordatum Aeneam,* quod aliquando ei reſponſum eſſet, *vrbi condendae quadrupedem futuram ducem.*

Hactenus poetam veteres fabulas ſuſcipere vidimus; ſed hoc non ſine iudicio factum etiam ex hoc iudices velim, quod alias in eadem re non infrequentes nec obſcuras fabulas ſpreuit et neglexit; qualis illa eſt, quam Dionyſius tanquam ab indigenis acceptam narrat lib. I. 55. quod e ſcenſu facto in magna aquae penuria ſcaturigo ex ſolo emicuit. Fons Solis inde appellari coepit, cum binis aris adſtantibus. Aliud oraculum Apollinis Delphici, vt Aeneas ibi conſideret, vbi duo maria inueniſſet, e Domitio apud Sext. Aurelium Vict. c. 12. ſed indocte narratur, nam ad duo ſtagna aquae ſalſae in agro Laurente trahitur, quod ad mare Etruſcum et Lacum Oſtienſem referendum erat; vt iam monitum video a Cluuerio p. 882. Tandem oſtentum in Lauinio condenda oblatum ignis ſponte exorti, aquila ac vulpe ſuper eo contendentibus, multo minus a poeta tractari potuit. Nata et haec anilis fabula videtur

ex

ex ſignis aquilae et lupi in foro Lauinii poſitis, quae Dionyſ. vidit, lib. I, 59.

Claſſem Troianorum in ipſis Tiberis oſtiis incenſam a mulieribus duce Roma quadam, tradiderant olim ſcriptores apud Dionyſium I, 72. (p. 58.) in quos inciderat Polyaenus Strateg. VIII, 25, 2. vbi idem Troianarum mulierum facinus exponit.

EXCVRSVS VIII.

Ad recenſum populorum, qui cum Latino armorum ſocietatem inierant.

VII, 640 ſqq. Cum Virgilii eruditio inprimis miratione nem faciat in veteris Italiae originibus, quas et accurate inueſtigaſſe et commode atque ingenioſe carminis ſui indoli accommodaſſe videtur; non pigebit, in hanc carminis partem excurrere, et quae ſingulis locis veteres fabulae ei ante oculos verſatae ſint, ſub vnum obtutum exponere.

Primum quidem illud obſeruatione dignum inprimis eſt, quod in Turni partes, quem a Graeca origine genus ducere memorauerat, adduxit eos populos, quibus Graecae origines vulgo tribuebantur: quo ipſo rationem aliquam inuenit, qua excitos varios Italiae populos Troianis obiiceret aduerſa acie pugnantes. Vetus Graecorum odium aduerſus Troianos, nupera Troiae clade nondum expletum, ſed eo magis in eos, qui clade ſuperſtites profugerant, inflammatum, cauſſas auxilii ferendi praebet idoneas. Quo illud idem, quod toties monuimus, firmatur, epici carminis Virgiliani fructum ſatis iucundum vix eſſe poſſe vlli homini, qui non fabulis illis antiquis, inprimiſque Homericis Italiciſque, imbutum habeat ingenium. Hoc eſt, quo ſumma rerum redit.

Ii igitur, quos hic enumerat populos auxilia Latino et Turno adducentes, ex genere ſunt eorum, qui vrbium ſuarum conditores Graecos habuiſſe ferebantur, vti in ſingulis

lis mox videbimus. Graeca origo eoſdem mouet, vt Diomedis auxilia petant inf. VIII. pr. Latinos populos ac ciuitates ordine certo ſeu ſitus ſeu vetuſtatis memoratas expectabat forte aliquis a poeta. Verum lubrico ille inſiſtebat veſtigio: ab Alba Longa, quae hoc tempore erat nulla, ortum habere omne nomen Latinum, et ab ea deductas eſſe colonias XXX. Latii ciuitates, vulgo tum conſtabat. v. Dionyſ. III, 31 et I, 15. Quid? quod ſuperiore libro, VI, 773—7. aliquot harum vrbium ipſe excitauerat, quae tunc adhuc eſſent *ſine nomine terrae*. Sapienter itaque ab hac enumeratione abſtinuit, et vetuſtiſſimarum tantum vrbium nomina appoſuit, nullo certo ordine diſpoſita: quarum etſi magna pars inter colonias Albae Longae numerata eſt, tamen eae his ipſis coloniis, quibus iterum frequentatae ſeu ſuppletae fuerant, antiquiores creditae ſunt. Ordine autem geographico relicto poeticis rationibus melius conſuluit poeta; varietatem enim et libertatem in dilectu ſibi ita reliquit. Varietatem etiam in hoc ſequutus eſt, quod Troianorum ſocios Arcades et Etruſcos alio loco commemorandos diſtulit, illoſque nauibus aduectos narrauit inf. X, 166 ſqq. vbi cf. Seru.

De Mezentio alio Excurſu dictum eſt: tyrannus ille fuerat Agyllae, vrbis Etruſcorum, quae Pelaſgicae originis veſtigia manifeſta retinuerat. v. Dionyſ. I, 21. Qui ſequitur, Auentinus, Herculis filius, Graecam ſtirpem patris nomine ſatis prodit.

In iis, quae de *Tibure* memorat Virgilius, aperte rationem ſequitur, quam ſupra attigimus, et morem illum, qui veteri hiſtoriae plurimum labis adſperſit, vt vrbium Italicarum origines a Graecis repeterent. Itaque Tiburis originem e Graecia media nonnulli petierunt. Locus claſſicus poſt Plinium XVI, 44 ſ. 87. apud Solinum, vbi c. 2. plures huiuſmodi vrbium per Italiam origines exponuntur, tum: *Tibur, ſicut Cato facit teſtimonium, a Catillo Arcade, praefecto claſſis Euandri; ſicut Sextius* (Sextius Niger

Niger eſſe videtur, Plinio memoratus, qui graece de medicina ſcripſit) *ab Argiua iuuentute.* (et hoc plures alii ſequuti ſunt, vnde Horatio: *Argeo poſitum colono Tibur.*) *Catillus enim Amphiarai filius poſt prodigialem patris* (ſc. terra hauſti) *apud Thebas interitum, Oeclei aui iuſſu cum omni foetu ver ſacrum miſſus, tres liberos in Italia procreauit, Tiburtum, Coram, Catillum, qui depulſis ex oppido Siciliae* (delenda haec vox ab indocto homine inſerta) *veteribus Sicanis (Siculos* debebat dicere. cf. Dionyſ. lib. I. c. 16.) *a nomine Tiburti fratris natu maximi vrbem vocauerunt.* Cum in condenda vrbe conſociaſſe operas ſuas ferantur fratres, hinc modo *Tiburti* modo *Catilli* ſolius nomen in vrbis origine memorari ſolet, vti *moenia Catili* ex Horatio nota ſunt, et Silius VIII, 366. *Hinc Tibur, Catille, tuum*; cf. eund. IV, 225. *Tiburtius* heros etiam *Tiburs* et *Tiburnus* appellatus fuiſſe videtur. Variant fere libri in nomine, vt apud noſtrum VII, 671. XI, 519. *Tiburni lucum* certe apud Horatium vindicarunt viri docti. Et *Tiburnum* agnouit haud dubie Statius I. Silu. 3, 74. vbi ſcriptura tantum inter *Tiberinus* et *Tiburnus* variat; et idem *Tiburnam domum* dixit III. Silu. 1, 183. Virgilius, fratre Tiburto ad vrbis nouae praeſidium relicto, ceteros duo fratres ad belli ſocietatem mittit. De Tiburte egerunt inprimis Cluuer. in Ital. ant. Franc. Martius in Hiſt. Tiburtina et Ant. del Rè in Antiqq. Tiburt. (To. VIII. P. IV. Theſ. Antiqq. Ital.) et nuper Vulpius in Vet. Latio profano To. X.

De *Praeneſte* v. 678 ſqq. fabulam poeta domeſticam praetulit, de Caeculo, cum tamen de eius vrbis originibus non minus fabula Graecanica eſſet tradita, qua Praeneſtes, Vlyſſis nepos, Latini filius, eius vrbis auctor ferebatur. Ita enim ludebant hi homines in nominibus. Addit tamen Solin. c. 2. *vt Praeneſtini ſonant libri, a Caeculo*: Plura de Praeneſte v. ap. Cluuer. Suareſium in Praeneſte ant. et Vulpium To. IX. Latii prof. Hoc vnum neſcio an ab aliis obſeruatum ſit, quod Praeneſtinis h. l. Gabinos,

accolas, Hernicos et Amaſeni accolas, ſeu ſocios ſeu ditioni ſubiectos adiungit Maro.

De *Iunone Gabina* v. 682. ad e. l. dictum eſt. Quod *arua I. G.* memorat, etſi ea nota eſt poetarum in deſignandis vrbibus ratio, tamen id prouide feciſſe videri poteſt, quod lib. VI, 773 (vbi v. not.) *Gabios* inter vrbes, quae illo tempore nondum erant, memorauerat. Ceterum etiam Gabiis origo Graeca adſcripta, narratumque eſt, eam adeo Graecis litteris floruiſſe, vt etiam Romulus et Remus liberali diſciplina imbuendi eo mitterentur. v. Plutarch. in Romulo p. 20. D. T. I. Frf. Dionyſ. lib. I. c. 84. et Feſtum in *Roma*, ex Diocle Peparethio. Quod etſi fabuloſe traditum videtur, *Iunonis* tamen *Argiuae* in eam vrbem recepta ſacra Pelaſgos aliquando cum Aboriginibus, hoc eſt, cum Auſonum ſtirpe, eam inhabitaſſe arguunt.

Praeneſtinis, vt iam monuimus, Virgilius adiungit praeter Gabinos et Anienis accolas, *Hernicos*, et addit: *quos, dives Anagnia, paſcis, Quoſque, Amaſene pater*, paſcis. Anagnia caput Hernicorum adhuc notum oppidum eſt. Enimuero in Amaſeno fluuio, qui paullo vltra Setiam exortus Priuernum praetergreſſus, per Volſcorum fines apud Circaeum in mare exit, haeret Cluuerius Ital. ant. p. 981. dum ad Hernicos deſignandos eum a poeta memorari arbitratur: inter Anagniam enim, Hernicorum vrbem, et Amaſenum interiectos eſſe Signinos et Setinos. Sed ſumit vir doctus, quod poeta non dat; non enim ille Amaſeni accolas Hernicis annumerat, ſed vna cum Hernicis eos Praeneſtinis tanquam belli ſocios ſub iiſdem ſignis incedentes adiungit.

Alii adnotationi locum facit Macrobius Sat. V, 18. qui in verſſ. 689. 690. *veſtigia nuda ſiniſtri Inſtituere pedis; crudus tegit altera pero*, Euripidem in Meleagro, vnde verſus quoque adſcripſit, Virgilio ante oculos fuiſſe contendit, et poetae huius *occultiſſimam diligentiam* inde arguit, quod ab Aetolis hoc ad Hernicos tranſtulit, qui Pelaſ-

gica ſtirpe orti ab Hygino tradantur, a qua etiam Aetoli originem habebant. Locus eſt ſatis copioſus; ſed totum Macrobii acumen, vt ex animo dicam, ineptum eſt, et idoneo fundo caret. Virgilium cum Iulio Hygino Hernicos ab Hernico, duce Pelaſgo, ducere, nuſquam apparet. Si tamen duxiſſet, nimis longe petita res erat, propterea quod ab Pelaſgis Aetoli quoque oriundi erant, transferre ad Hernicos, qui nihil cum Aetolis commune habent, ea, quae de Aetolis narrata ſunt. Sed nec Virgilius Hernicis id praecipue tribuit, vt vno pede calceato, altero nudo incedant, verum omnino Praeneſtinorum et ſociorum agmini: neque ille habitus adeo inſolens et ad excogitandum difficilis erat, vt poetae in animum venire non poſſet; tandem et in eo fallitur Macrobius, quod *hunc morem in Italia fuiſſe, vt vno pede calceato, altero nudo iretur ad bellum, nuſquam repererat.* Nam occurrit ille paſſim, vt in Graecis, ſic in Etruſcis monumentis, inprimis in vaſis, vt apud Demſterum in Etruria regali t. 90. in f. Porro, vt Silii imitationem omittam, qui lib. VIII, 421. Sabinis *laeuo tegmina crure*, apud Liuium quoque IX, 40. Samnitium armatura eiuſmodi narratur, vt *ſiniſtrum crus ocrea tectum haberent.* Qui locus Ariſtotelis cenſurae robur addere videtur, qui Euripidem reprehenderat, quod laeuum pedem nudum, dextrum ocreatum tribuerat Theſtii liberis Aetolorum more; nam apud hos contrarium morem obtinuiſſe, (ita enim Ariſtotelis verba ab Euripideis ſeiungo) et id quidem merito, non enim laeuum, ſed dextrum pedem, tanquam anteriorem et praegredientem, nudum et expeditum eſſe debere. Contrarium tamen ſequutus eſt Virgilius, nec minus recte. Nam Euripidis reprehenſio proprie ad rationem adiectam ὡς ἐλαφρίζον γόνυ ἔχοιεν ſpectant: et ſiniſtrum crus recte nudari potuit, quandoquidem ſcuto tegebatur. Ita de priſca Romanorum militia Vegetius lib. I, c. 20. *Pedites ſcutati, praeter cataphractas et galeas, etiam ferreas ocreas* in dextris cruribus *cogerentur accipere.* cf. Lipſ. de Militia Romanor. III, 7. Ceterum Euripi-

deum fragmentum ex Meleagro poſt Schraderum illuſtrauit V. Cl. Valkenar. in Diatribe de fragm. Eurip. p. 145. Laudat Aetolorum morem etiam Schol. Pindari Pyth. IV, 133. ſed nihil inde nouae lucis expectandum.

Copiae, quas Meſſapus adducit, ex Etruriae veniunt vrbibus iis, quae Graecam originem habere credebantur; eaque de cauſſa ipſae diuerſas a ceteris partes ſequi exiſtimandae ſunt. De Faleriis, Feſcennia, Soracte et Capena ex Dionyſio pro certo id conſtat. Sed Meſſapum v. 691 ſqq. cum in his commune aliquod aut fictum inuentumque nomen ponere non liceret, vnde poeta arceſſiuerit aut in Etruriam tranſtulerit, non video. Sane in extrema Italia Meſſapia eſt, Graeco nomine, vt Strabo ait lib. VI. p. 425. B. eadem Iapygia dicta. Eam oram variis temporibus varios accepiſſe cum ex Illyrico tum e Graecia colonos mirum non eſt. Antiquis iam temporibus Pelaſgi circa ea loca conſederant, Peucetii dicti a Peucetio, quem Oenotri fratrem ediderunt. Sallentinos ab Idomeneo deductos, lib. III, 400. vidimus. cf. Strabo VI. p. 430 A. Herodotus lib. VII. c. 170. Cretenſes, qui cum Minoe in Siciliam venerant, poſtquam inde diſceſſerant, ad Iapygiam appuliſſe, Hyriamque condidiſſe narrat: καὶ μεταβαλόντας, ἀντὶ μὲν Κρητῶν Ἰήπυγας Μεσσαπίους γενέσθαι. Scilicet conſederant inter barbaros, Meſſapygas, vel Meſſapios dictos, quorum nomine ipſi deinde cenſi ſunt. Illyricos hos barbaros fuiſſe credere licet, et hoc inter cetera fabuloſe narrata recte tradit Nicander apud Antonin. Liber. c. 31. Pars ex iis in Thraciam traiecit, vbi Bottiaei ſunt appellati, et manſit adeo nominis memoria in monte Meſſapio Macedoniae apud Ariſtotelem Hiſt. Anim. IX, 45. Supra memoratam ex Herodoto famam reſpicit Strabo lib. VI. p. 427 B. et p. 431. 2. At vbi ille de Meſſapio agit, cui Anthedon vrbs ſubiecta eſt, montem hunc Boeotiae ait nomen *a Meſſapo habuiſſe, qui ad Iapygiam acceſſerit eamque Meſſapiam appellauerit.* v. Strabo IX. p. 621. A. B. et Caſaub. Conf. Seru. ad Aen. VIII, 9. Fallitur vero

Stephanus Byz. qui Meſſapum Euboeae montem edidit. Quo tempore hi Boeoti ad Italiam appulerint, et an nominis ſimilitudo narrationi effingendae licentiam fecerit; equidem non dicam. Saltem Meſſapus aliquis conditor et rex Meſſapiorum inter veteres celebratus fuit: Plinius III, 11. ſ. 16. *Calabria—Graeci* Meſſapiam a duce *appellauere*. cf. Solin. c. 2. p. 10 B. Apud Silium lib. XII, 393. *Ennius antiqua Meſſapi ab origine regum* editur; et Seruius ad noſtrum locum v. 691. *Ab hoc Ennius dicit ſe originem ducere.* Rudiae enim in Iapygia ſeu Meſſapia ſitae erant.

Quae cum ita ſe habeant, ad aſſequendum difficile eſt, quomodo hoc vno in loco Virgilius veterem famam deſerere et Meſſapum, cui in extrema Italia ſedem conſtanter aſſignavit vetuſtas, Feſcenninis, Faliſcis ceteriſque enarratis Etruriae populis ducem dare maluerit. Videtur certe poeta ſequutus eſſe aliquid, quod nunc ignoratur: nam exornat hunc Meſſapum eiuſque copias et ſingulari ritu illuſtrat, quod cum rhythmo et cantu inceſſerint. An Seruio aliquid tribuendum ſit dubito, dum ait: *Ab hoc* (Meſſapo) *Ennius dicit ſe originem ducere: vnde nunc et cantantes inducit eius ſocios et eos comparat cycnis.* Inceſſum quidem talem cum cantu, et ſaltationi numeroſae ſimilem, multis barbaris vſitatum fuiſſe ſatis conſtat. cf. Cerda ad h. l. Ad Feſcenninorum carminum licentiam et iocos vero reſpicere poetam non credo. Quod Neptuni filium facit Meſſapum Virgilius, recte ex vetere more loquendi explicat Seruius: *Hic Meſſapus per mare ad Italiam venit: vnde Neptuni dictus eſt filius.* Ita enim multi paſſim Neptuni aut filii aut amaſii appellati fuere, quoniam mari aduenerant: v. c. Pelops apud Pindarum Ol. I. Vnde autem in mentem venerit poetae, vt hunc Meſſapum indomitum igni et ferro faceret, ita fere aſſequi mihi videor, quod inter eos, quos ducit, Soractis montis accolae ſunt, Hirpi illi ſuo nomine dicti, qui ſacrificio annuo, quod ad eum montem fiebat Apollini, *ſuper ambuſtam ligni ſtruem ambulantes non edurebantur.* Plin. VII, 2. cf. Aen. XI, 587 ſqq.

The ARGUMENT.

The war being now begun, both the generals make all poſſible preparations. Turnus ſends to Diomedes: Æneas goes in perſon to beg ſuccours from Evander, and the Tuſcans. Evander receives him kindly, furniſhes him with men, and ſends his ſon Pallas with him. Vulcan, at the requeſt of Venus, makes arms for her ſon Æneas, and draws on his ſhield the moſt memorable actions of his poſterity.

P. VIRGILII MARONIS

AENEIDOS.

LIBER VIII.

UT belli ſignum Laurenti Turnus ab arce
Extulit, et rauco ſtrepuerunt cornua cantu,
Utque acris concuſſit equos, utque inpulit arma;
Extemplo turbati animi: ſimul omne tumultu
Conjurat trepido Latium, ſaevitque juventus
Effera. ductores primi Meſſapus et Ufens,
Contemtorque deûm Mezentius, undique cogunt
Auxilia, et latos vaſtant cultoribus agros.

* Let the judicious reader weigh the following remark of M. Voltaire. It is a juſt criticiſm on Virgil, that the latter part of his poem is leſs animated than the firſt; not, that the laſt ſix books are entirely languiſhing, but their milder light is overpowered by the luſtre of the others. That great defect is owing to the diſpoſition of the poem, and to the nature of the things. The deſign of a match between Æneas and Lavinia, unknown and indifferent to each other, and a war raiſed about a ſtag wounded by a young boy, could not indeed command our concern, ſo much as the burning of Troy, and the love of Dido. 'Tis a great miſtake to believe an author can ſoar, when the ſubject ſinks. All the art he employs, ſhews only that he tills with labour and ſkill an ungrateful ſoil. If the natural chain of events in the Æneid, could have allowed Virgil to riſe by degrees, in point of ſentiment and grandeur; his poem had been as unexceptionable as the bounds of human talents

VIRGIL's ÆNEID.

THE

EIGHTH BOOK*.

NOW Turnus rous'd all Latium with alarms
To mount the fiery ſteeds and fly to arms;
Fixt on Laurentum's tow'rs, ſublime in air,
His ſtandard wav'd, the ſignal of the war:
And the loud trumpets, heard from far, excite
The generous youth, and call them to the fight.
Confederate pow'rs conſpire, the war to wage;
And the mad nations breathe revenge and rage.
Their armies Uſens and Meſſapus guide,
With proud Mezentius who the gods defy'd.
From the ſuſpended plough they drag the ſwains,
And for the war diſpeople all the plains.

talents will permit. In ſhort, his fault lies in having reached to the utmoſt pitch of his art in the middle of his courſe. VOLTAIRE's Eſſay on Epic Poetry, pag. 41.

Ver. 2. *To mount.*] *Utque impulit arma.* The commentators would make us believe, that Virgil here alludes to a cuſtom of the Roman generals. They uſed to enter the temple of Mars, and after ſhaking the ſhields that were hung round the walls, they then ſhook the ſpear of the god himſelf, and cried out *Mars, vigila!* But Catrou is of opinion, that Virgil here means ſimply, they ſtruck their ſpears againſt their ſhields, by way of provoking each other to the fight. *Miles feriens ſcuta,*

qui

Mittitur et magni Venulus Diomedis ad urbem,
Qui petat auxilium, et Latio conſiſtere Teucros,
Advectum Aenean claſſi, victoſque Penatis
Inferre, et fatis regem ſe dicere poſci,
Edoceat, multaſque viro ſe adjungere gentis
Dardanio, et late Latio increbreſcere nomen.
Quid ſtruat his coeptis, quem, ſi fortuna ſequatur,
Eventum pugnae cupiat, manifeſtius ipſi,
Quam Turno regi, aut regi adparere Latino.
Talia per Latium: quae Laomedontius heros
Cuncta videns magno curarum fluctuat aeſtu:
Atque animum nunc huc celerem, nunc dividit illuc,
In partiſque rapit varias, perque omnia verſat.
Sicut aquae tremulum labris ubi lumen ahenis
Sole repercuſſum, aut radiantis imagine lunae,
Omnia pervolitat late loca, jamque ſub auras
Erigitur, ſummique ferit laquearia tecti.
Nox erat; ac terras animalia feſſa per omnis
Alituum pecudumque genus ſopor altus habebat:

qui habilius iram concitat. Am. Marcel. l. 14. Milton has made a noble uſe of this hint, Paradiſe Loſt, Book 1. 663.

He ſaid: and, to confirm his words, outflew
Millions of flaming ſwords, drawn from the thighs
Of mighty cherubim; the ſudden blaze
Far round illumin'd hell: highly they rag'd
Againſt the Higheſt, and fierce with graſped arms
Claſh'd on their ſounding ſhields the din of war,
Hurling defiance toward the vault of heaven.

30. *With cares that roll'd.*] *Magno curarum fluctuat aeſtu,* is a very ſublime and expreſſive metaphor. But thus Catullus, Argonaut. ver. 62.

Proſpicit, & magnis curarum fluctuat undis.

And Lucretius, B. 6. 33.

Volvere curarum triſtes in pectore fluctus.

33. *So from.*] This ſimile is imitated from Apollonius Rhodius, Arg. L. 3.

——— κραδιη ϛηθεων εντοσθεν ιθυνεν.
Ηελιω ὡς τις τε δομοις επιπαλλειαι αιγλη,
Ὑδατος εξανιεισα, το δη νεον ηε λεβητι
Ης πυ εν γαυλω κεχυλαι, ηδ' ενθα και ενθα
Ωκειη ϛροφαλιγγι τινασσεται αϊσσουσα.

Scaliger

To Arpi next ſage Venulus they ſped
To beg the aid of royal Diomed;
And charge the hoary envoy to inform
The martial monarch of the riſing ſtorm;
That Troy's proud navy rides in Tyber's floods;
Æneas here has fixt his vanquiſh'd gods;
And vaunts himſelf the prince, ordain'd by fate
To ſway the ſcepter of th' Heſperian ſtate;
The nations own his cauſe, his right proclaim,
And Latium echoes with his growing fame;
That beſt himſelf could judge, who knew the foe,
From ſuch a war what dread effects may flow;
What is his mighty aim, his proud intent;
And, ſhould he conquer, what the dire event,
Was left for him to weigh; whoſe ſtate and throne,
And fortunes, ſtood endanger'd like their own.
All this the Trojan chief beheld, oppreſt
With cares that roll'd tumultuous in his breaſt.
A thouſand thoughts his wavering ſoul divide,
That turns each way, and points to every ſide.
So from a brazen vaſe the trembling ſtream
Reflects the lunar, or the ſolar beam:
Swift and eluſive of the dazzled eyes,
From wall to wall the dancing glory flies:
Thence to the cieling ſhoot the glancing rays,
And o'er the roof the quivering ſplendor plays.
'Twas night—and, weary with the toils of day,
In ſoft repoſe the whole creation lay;

Scaliger on occaſion of the expreſſion *imagine lunae* in this compariſon, thinks proper to aſk whether it is to be ſuppoſed that Virgil was acquainted with that philoſophical queſtion, *An lumen res ſit quaedam ſuapte naturae exiſtens?* Poet. B. 5. c. 6. *Quare* (ſays he) *dixit imaginem lunae? nam lumen non eſt ab imagine lunae, ſed a lunâ: imago enim eſt ſpecies rei. An divinus vir ſciebat hoc a philoſophis diſputari?* "*An lumen res quaedam ſit, &c.*"

Cum pater in ripa gelidique ſub aetheris axe
Aeneas triſti turbatus pectora bello
Procubuit, ſeramque dedit per membra quietem.
Huic deus ipſe loci fluvio Tiberinus amoeno
Populeas inter ſenior ſe adtollere frondis
Viſus. eum tenuis glauco velabat amictu
Carbaſus, et crinis umbroſa tegebat arundo.
Tum ſic adfari, et curas his demere dictis:
O ſate gente deûm, Trojanam ex hoſtibus urbem
Qui revehis nobis, aeternaque Pergama ſervas,
Expectate ſolo Laurenti arviſque Latinis;
Hic tibi certa domus, certi (ne abſiſte) penates:
Neu belli terrere minis. tumor omnis et irae
Conceſſere deûm.
Jamque tibi, ne vana putes haec fingere Somnum,
Litoreis ingens inventa ſub ilicibus ſus,
Triginta capitum foetus enixa, jacebit;
Alba, ſolo recubans, albi circum ubera gnati.
Hic locus urbis erit, requies ea certa laborum:
Ex quo ter denis urbem redeuntibus annis
Aſcanius clari condet cognominis Albam.
Haud incerta cano. nunc qua ratione, quod inſtat,
Expedias victor, paucis (adverte) docebo.
Arcades his oris, genus a Pallante profectum,
Qui regem Euandrum comites, qui ſigna ſecuti,

45, & ſeq. *When ſlow.*] This appearance of Tyber (with ſome little additional refinement) has, through all ſucceeding ages, been an original pattern for all thoſe poetical magicians, who are fond of framing ſpells for raiſing river gods. Every one, at leaſt, is ſure to have an azure mantle, with a crown of reeds. But none of theſe appearances is more beautiful than that of Sabrina in the Comus of Milton.

63. *With her white.*] *Parere tot oportet porcos, quot mammas habeat. Si minus pariat, fructuariam idoneam non eſſe; ſi plures pariat, eſſe portentum: in quo illud antiquiſſimum fuiſſe ſcribitur, quod ſus Lavini Æneæ triginta porcos peperit albos. Itaque quod portendent factum* XXX *annum ut Lavinenſes condiderint oppidum Albam. Hujus ſuis & porcorum etiam & nunc veſtigia apparent,* &c. Varro, de Re Ruſ. Hence it is plain, that Virgil inſerts this ſtory of the ſow, as an ancient ſuperſtitious tradition. See note on ver. 142. B. 7. Juvenal alludes to this prodigy;

——*Lætis Phrygibus mirabile ſemen*
Et nunquam viſis triginta clara mamillis. Sat. 13.

And laſt the Trojan prince, oppreſt with care
On the dire proſpect of th' approaching war,
Sunk, and in balmy ſlumbers clos'd his eyes;
His couch the bank; his canopy the ſkies.
When, ſlow-emerging thro' the poplar wood,
Roſe the majeſtic father of the flood,
Tyber, the guardian god, in open view;
A ſea-green mantle round his ſhoulders flew;
A wreath of reeds adorn'd his hoary head,
And, to relieve his ſorrows, thus he ſaid;
O long-expected on our bleſt abodes,
Great chief, the true deſcendant of the gods!
Whoſe conduct brings thy reſcu'd Troy once more
To riſe immortal on our Latian ſhore;
Proceed, and conquer, prince! nor yield to fear;
Here lies thy fated home, thy Ilion here.
Go!—meet the threat'ning war; thy cares are vain,
The gods relent, and heav'n grows mild again.
Nor think, an airy viſion of the night,
A tranſient empty dream deludes thy ſight.
Soon thou ſhalt view, beneath an oak reclin'd,
A large white mother of the briſtly kind,
With her white numerous brood of thirty young,
Who drain her udders as ſhe lies along.
There, there, thy town, great hero, ſhall aſcend,
There all thy labours, all thy woes ſhall end.
Heav'n, by this ſign, ordains thy royal ſon,
When thirty years in full ſucceſſion run,
Shall build a * city of diſtinguiſh'd fame,
Which from this omen ſhall derive her name.
But to ſucceed, purſue what I adviſe;
Go, make th' Arcadian tribes thy firm allies.
The race, that own'd of old great Pallas' ſway,
Hither beneath Evander bent their way;

72. *Go, make th' Arcadian tribes.*] Arcadia is in the middle of Peloponneſus. [See note ver. 176. B. 8. and Eclog. 4. 58.]

* Alba.

From

Delegere locum, et poſuere in montibus urbem
Pallantis proavi de nomine Pallanteum.
Hi bellum adſidue ducunt cum gente Latina:
Hos adhibe ſocios caſtris, et foedere junge.
Ipſe ego te ripis et recto flumine ducam,
Adverſum remis ſuperes ſubvectus ut amnem.
Surge age, nate dea; primiſque cadentibus aſtris
Junoni fer rite preces, iramque minaſque
Supplicibus ſupera votis. mihi victor honorem
Perſolves. ego ſum, pleno quem flumine cernis
Stringentem ripas, et pinguia culta ſecantem,
Caeruleus Thybris, caelo gratiſſimus amnis.
Hic mihi magna domus, celſis caput urbibus, exit.

From hence came Evander, being obliged to fly his country, according to Servius, for killing his father by miſtake; or, according to Pauſanias, *in Arcadicis*, he left Arcadia to plant a colony, and placed it upon a mountain near the Tyber, in a ſmall town which he called *Palantium*, *Palantéum*, *Palatium*; which names are derived from Pallantium, a city of Arcadia; whence he came, according to Livy, and others; or from Pallas, an Arcadian king his anceſtor, according to Virgil. His mother was named Nicoſtrata, who, on account of her gift of prophecy [ſee note ver. 358. B. 8.] was by the Romans called Carmentis. His father is generally allowed to be Mercury. Rome was built on the mountain, called *Mons Palatinus*; and to this day, by the Italians, *Monte Palatino*. RUÆUS.

92. *And on our ſides a city ſhall be ſeen;*
Our glorious ſeat; the world's majeſtic queen.]

This paſſage has given great trouble to the commentators, to explain it. Ruæus inſerts a comma at *domus*.

Hic mihi magna domus, celſis caput urbibus exit.

And interprets it, this is my palace, my fountain riſes near great cities: *celſis urbibus*, that is, ſays Servius, Tuſcia, at that time in a very flouriſhing condition, and miſtreſs of the greater part of Italy. But in his note on the line, Ruæus obſerves, that the future city Rome is perhaps here hinted at; in which ſenſe Dr. Trapp, De La Cerda, Segrais, Dryden, and L. Lauderdale, underſtand it. Dr. Trapp ſeems to think, that the making uſe of the preſent, for the future, is no conſiderable objection againſt this interpretation, eſpecially in a prophetical or oracular ſentence. And afterwards he adds, "I am clearly of opinion, that Virgil intended the ſenſe I have rendered; yet, not excluding the other; and that he on purpoſe expreſſed it ambiguouſly, becauſe it is prophetical and oracular,

Then rais'd their walls on the tall mountain's crown;
And Pallas' name adorn'd the riſing town.
But ſoon the Latian race in arms appear;
And with the ſtrangers wage a dreadful war.
Go, join their forces, and their aid implore,
And fear the gath'ring hoſtile train no more.
Riſe, ſon of Venus, riſe, employ thy oars;
Our ſelf will guide thee to the friendly ſhores.
Soon as the day ſhall dawn, thy gifts prepare,
And vanquiſh heav'n's revengeful queen with pray'r.
Crown'd with ſucceſs, and all thy foes o'er-aw'd,
Diſcharge to me the honours of a god,
To me the fire of this immortal flood:
For know, old Tyber ſtands before thine eyes,
Ador'd on earth, and reverenc'd in the ſkies.
I lead, in peaceful pomp, my humid train
Along theſe banks, and bathe the fruitful plain:
And on our ſides a city ſhall be ſeen;
Our glorious ſeat; the world's majeſtic queen!

oracular, as I ſaid before. That the other ſenſe is not excluded, ſeems probable from what Æneas afterwards ſays, ver. 75.

Quocunque ſolo pulcherrimus exis."

But Tanaquil Faber, in his notes on Lucretius, ſeems to have given a ſolution to this difficulty, and to have explained the paſſage with great judgment. He obſerves, that the god Tyber in this line foretels the future grandeur of Rome; that conſequently he muſt make uſe of the future tenſe, in delivering his prediction; and that the line ſhould be read thus——

Hic mihi magna domus celſis caput urbibus eſcit,

ſeu eſſit, for *erit*, ἀρχαϊκως; and that there is great beauty and propriety in putting an antique word into the mouth of this prophetical god; and that Virgil, who was ſo fond of the old expreſſions, could never have introduced one of them on a more ſuitable occaſion.

That *eſcit* is uſed for *erit*, he has the authority of Lucretius, lib. 1. 613.

Ergo rerum inter ſummam minimamque quid eſcit.

And Lambinus, in his note on this line, obſerves, that *ſupereſcit* is uſed for *ſupererit*, by Ennius——

Dum quidem & unus homo Romæ totæ ſupereſcit.

I think

Dixit, deinde lacu Fluvius ſe condidit alto,
Ima petens. nox Aeneam ſomnuſque reliquit.
Surgit, et, aetherii ſpectans orientia ſolis
Lumina, rite cavis undam de flumine palmis,
Suſtinet, ac talis effundit ad aethera voces:
Nymphae, Laurentes nymphae, genus amnibus unde eſt,
Tuque ô Thybri, tu ô genitor cum flumine ſancto,
Accipite Aenean, et tandem arcete periclis.
Quo te cumque lacus miſerantem incommoda noſtra
Fonte tenet, quocumque ſolo pulcherrimus exis;
Semper honore meo, ſemper celebrabere donis,
Corniger Heſperidum fluvius regnator aquarum.
Adſis ô tantum, et propius tua numina firmes.
Sic memorat, geminaſque legit de claſſe biremis,
Remigioque aptat; ſocios ſimul inſtruit armis.
Ecce autem ſubitum atque oculis mirabile monſtrum,
Candida per ſilvam cum foetu concolor albo

I think we have ſufficient reaſon, from the foregoing remark of Tanaquil Faber, to reſtore *eſcit* to the text of Virgil: Some ignorant tranſcriber, not knowing what to make of this old word, and ſeeing *exis* a few lines after, probably took a hint from thence to write *exit*. See Havercamp's Edition of Lucretius, 4° Vol. 1. pag. 462.

114. *He ſaid, then arm'd*, &c.] Æneas is not abſent ſo long, as he generally ſeems to have been, when he went to get allies to aſſiſt him againſt Turnus. This expedition is as quick, as it was neceſſary. He goes from his camp near Oſtia, about 15 miles up the Tyber to Rome; thence 20 by land to Cerveterre; and thence to his camp again, about 35 by ſea.

He ſets out (Æn. 8. 86.) by night, gets as far as Rome (ibid. 97.) about noon; and reſts at Evander's (ibid. 369.) the next night.

The ſecond day he ſets out for Cerveterre; comes in ſight of Tarcon, and his army; and ſtops in the wood of Sylvanus for that night. (ibid. 456, 551, 608.)

The third day (Æn. 10. 157.) he is with Tarcon; is joined immediately by his troops; ſets ſail that afternoon, (ib. 147, 192, 214, and 216.) and continues ſailing all the night.

The fourth day in the morning (ib. 257, 260.) he comes in ſight of his camp; lands (ver. 301.) and gets a victory over the enemy (ver. 908.) that evening.

The

The god then plung'd beneath his oozy bed;
And with the night the hero's ſlumber fled.
He roſe, and ſtrait his joyful eyes ſurvey
The purple ſplendors of the dawning day;
Then water in his palm devoutly took,
Rais'd to the ſkies, and thus with tranſport ſpoke:
Ye nymphs, Laurentian nymphs! from whoſe ſupplies
And watry ſtores the ſwelling rivers riſe;
And thou, old Tyber! my propitious guide,
Receive Æneas on thy ſacred tide;
From every ill defend him, as he goes,
And look with pity on his endleſs woes.
Then from whatever ſource thy ſtreams ſurvey
The golden light, and murmuring ſpring to day;
O thou, the greateſt of the watry gods,
Majeſtic prince of all th' Heſperian floods!
Still to thy name due honours will I pay,
And gifts unceaſing on thy altars lay.
But oh! be preſent with thy aid divine,
Diſplay, and then confirm the promis'd ſign.
He ſaid, then arm'd his Trojans, and ſupply'd
Two barks with oars, to ſtem the yellow tide.
When lo! the promis'd omen was diſplay'd;
The large white dam lay ſtretch'd along the ſhade,

The two allies Virgil gives Æneas in his war againſt the Rutilians, are Evander and Tarcon; one, king of that part of the country where Rome was afterwards built; and the other, king of Hetruria; for the ſame reaſon that he ſpeaks of Tuſcany and Rome together; in ſo many other particular paſſages. And as he had a fondneſs for the place where he was born, he has ſhewed his addreſs (ver. 203.) in annexing the troops of Mantua to thoſe of Tuſcany, that his native country, which lay out of his line, might not loſe the honour of having aſſiſted in eſtabliſhing Æneas on the throne; and conſequently, in making way for the Cæſarean family, ſo many centuries after. Thus by this ſingle diſpoſition, he has paid his compliments to Auguſtus, to Mecænas, and to his country. HOLDSWORTH, and SPENCE.

Procubuit, viridique in litore conſpicitur ſus :
Quam pius Aeneas tibi enim, tibi, maxima Juno,
Mactat ſacra ferens, et cum grege ſiſtit ad aram.
Thybris ea fluvium, quam longa eſt, nocte tumentem
Leniit, ac tacita refluens ita ſubſtitit unda,
Mitis ut in morem ſtagni placidaeque paludis
Sterneret aequor aquis, remo ut luctamen abeſſet.
Ergo iter inceptum celerant rumore ſecundo :
Labitur uncta vadis abies : mirantur et undae,
Miratur nemus inſuetum fulgentia longe
Scuta virûm fluvio pictaſque innare carinas.
Olli remigio noctemque diemque fatigant,
Et longos ſuperant flexus, variiſque teguntur
Arboribus, viridiſque ſecant placido aequore ſilvas.
Sol medium caeli conſcenderat igneus orbem,
Cum muros arcemque procul, ac rara domorum
Tecta vident ; quae nunc Romana potentia caelo
Aequavit : tum res inopes Euandrus habebat.
Ocius advertunt proras, urbique propinquant.

119. *To Juno ſlew.*] I could not, ſays Dryden, turn the word *enim* into Engliſh with any grace. Tho' it was of ſo much neceſſity in the Roman rites, that a ſacrifice could not be performed without it. 'Tis of the ſame nature (if I may preſume to name that ſacred myſtery) in our words of conſecration at the altar. That *enim* was of any neceſſity in the Roman rites, never was obſerved, I believe, but by Dryden ; who, if he had conſulted Servius, would have learned that *enim* is redundant, and merely ornamental: *vacat & tantum ad ornatum pertinet.*

121. *All night old Tiber.*] Mr. Spence obſerves, that there is ſomething of the mixed metaphor (or rather mixed allegory) in this paſſage ; and I know no occaſion (continues he) in which the ancients are ſo apt to fall into it, or at leaſt to border upon it, as when they are ſpeaking of rivers or river-gods.

Polymet. Dial. 20. not. 20.

To this remark I ſhall beg leave to ſubjoin, that the moderns, much more than the ancients, are apt to fall into this mixed allegory ; not only in ſpeaking of rivers and river-gods, but in other ſubjects, where the deity preſiding over, and the thing

With all her ſnowy young, in open view;
Whom, with her brood, the prince to Juno ſlew.
Now while the ſhips with equal ſtrokes they row'd,
All night old Tyber calm'd his ſwelling flood.
The ſlumbering ſtreams no mingling murmurs make,
Smooth, as the glaſſy level of the lake.
With joyful ſhouts the ſable gallies glide,
Eaſy and light, along the floating tide.
Surpriz'd, the foreſts and the floods beheld
Bright arms and veſſels on the watry field.
All night, all day, they ply their buſy oars
Along the mazes of the winding ſhores,
And gently move beneath the waving ſcene
Of groves, that paint the checquer'd floods with green.
Now had the ſun's bright courſers whirl'd on high
His fiery chariot to the mid-day ſky:—
When lo! the diſtant tow'rs the train deſcries;
And walls and intermingled houſes riſe;
Evander's homely ſtate—where now appears
Immortal Rome, advanc'd above the ſtars!
Thither they turn the prow without delay,
And to the city bend their eager way.

thing preſided over, are confounded and put indiſcriminately the one for the other. Thus, Thomſon:

> Crown'd with the ſickle and the wheaten ſheaf,
> While Autumn ———

Thus far we have ſome idea of a perſonage repreſenting the ſeaſon Autumn, crowned with a ſickle (which by the way is odd) and the wheat-ſheaf. But what follows?

> —— ———— Nodding o'er the yellow plain
> Comes jovial on.

Here *nodding* applied to the god Autumn is plainly an epithet belonging to the corn, over which he preſided. See the ſpeech of Tellus, Ovid. Metam. B. 2. which affords numberleſs inſtances of this abſurd mixture, as do many parts of Ovid.

125. *Eaſy and light.*]

Ergo iter inceptum celerant rumore ſecundo.

Servius ſeems inclined to read *rumone ſecundo*, i. e. *favente fluvio*, an eaſy tide. The Tyber was called *rumon*, on account of the *ficus ruminalis*, mentioned by Livy, B. 1. 4. near the

Forte die ſollemnem illo rex Arcas honorem
Amphitryoniadae magno diviſque ferebat
Ante urbem in luco. Pallas huic filius una,
Una omnes juvenum primi, pauperque ſenatus
Tura dabant; tepiduſque cruor fumabat ad aras.
Ut celſas vidêre rates, atque inter opacum
Adlabi nemus, et tacitis incumbere remis;
Terrentur viſu ſubito, cunctique relictis
Conſurgunt menſis. audax quos rumpere Pallas
Sacra vetat, raptoque volat telo obvius ipſe;
Et procul e tumulo, Juvenes, quae cauſſa ſubegit,
Ignotas tentare vias? quo tenditis? inquit.
Qui genus? unde domo? pacemne huc fertis, an arma?
Tum pater Aeneas puppi ſic fatur ab alta,
Paciferaeque manu ramum praetendit olivae:
Trojugenas ac tela vides inimica Latinis;
Quos illi bello profugos egere ſuperbo.
Euandrum petimus. ferte haec, et dicite lectos
Dardaniae veniſſe duces, ſocia arma rogantis.

banks of it, under which the wolf gave ſuck to Romulus and Remus. This fig-tree was called *ruminalis, a præbendo rumen*, i. e. *mammam*. Plin. Nat. Hiſt. 15. 18. I think *rumone* a good reading, as the moſt eaſily conſtrued; but Virgil undoubtedly wrote *rumore ſecundo*, in imitation of Ennius, L. 3. Ann.

Mox auferre domos populi rumore ſecundo.

With proſperous omen, as Trapp very juſtly tranſlates it. Upon this omen of the white ſow, the ſoldiers had a current report, that the event would be proſperous. Fabricius obſerves, that *rumore ſecundo* was proverbially uſed among the ancients, to ſignify the good ſucceſs of any buſineſs.

140. *Before the town.*] There is ſomething very engaging in the diſpoſition of this ſcene. A ſacrifice performed in a wood, by the king, the prince, and all the court. In the midſt of ſo peaceful a ſolemnity, they are ſuddenly encountered with the ſight of ſhips, and armed men juſt ready to land upon them. This is likewiſe a fine and natural introduction to the noble epiſode of Cacus; whoſe death was the occaſion of the feſtival which they are now celebrating. TRAPP.

152. *But Pallas.*] This is a fine opening to the character of Pallas. This young prince, who is afterwards to make ſo conſiderable

Before the town, within the gloomy woods,
To great Alcides and the favouring gods,
It chanc'd, that day, th' Arcadian monarch paid
A ſolemn offering in the ſecret ſhade.
Pallas his ſon, the rural ſenate round,
And the chief youths the flaming altars crown'd:
With fuming incenſe in their hands they ſtood,
And the red pavement bluſh'd with ſacred blood.
Soon as they ſaw the ſhips in ſilence move,
And ſhine between the openings of the grove;
A ſudden dread ſtrikes cold thro' every breaſt;
They ſtart, they riſe, and leave th' unfiniſh'd feaſt.
But Pallas bids the gueſts the rite purſue,
Then ſnatch'd a javelin, and impetuous flew—
Reſolve me, ſtranger, (from a point he calls,)
Who, whence you are, and why approach our walls?
What urg'd your voyage to theſe ſhores, declare?
Speak, ſpeak your buſineſs—bring you peace or war?
High on the ſtern the Trojan hero ſtands,
And held a branch of olive in his hands.
Behold, he cries, the far-fam'd ſons of Troy;
Theſe ſwords againſt the Latians we employ;
The perjur'd Latians; whoſe unjuſt alarms
Force us to fly to great Evander's arms.
Go, tell your king, the Dardan chiefs appear,
And beg his potent ſuccour in the war.

ſiderable a figure in the Æneid, is inſtantly alarmed at the hoſtile appearance of the ſhips, ſnatches up a javelin, and with great boldneſs and ready courage, demands the buſineſs of the Trojans. Any of the reſt of the company might with almoſt equal propriety have made this demand; but Virgil very judiciouſly takes this opportunity of prepoſſeſſing our opinions in favour of the new hero. The brevity of his addreſs is admirable:

Et procul e tumulo: Juvenes, &c.

The epithet of Pallas in this place is *audax*, which Servius obſerves, Virgil always makes uſe of when he repreſents a man brave but unfortunate. Thus, *audacem ad Turnum*, Book 7.

Obſtupuit tanto percuſſus nomine Pallas:
Egredere ô, quicumque es, ait, coramque parentem
Adloquere, ac noſtris ſuccede penatibus hoſpes.
Excepitque manu, dextramque amplexus inhaeſit.
Progreſſi ſubeunt luco, fluviumque relinquunt.
Tum regem Aeneas dictis adfatur amicis:
Optume Grajugenûm, cui me Fortuna precari,
Et vitta comtos voluit praetendere ramos;
Non equidem extimui, Danaûm quod ductor et Arcas,
Quodque ab ſtirpe fores geminis conjunctus Atridis:
Sed mea me virtus et ſancta oracula divôm,
Cognatique patres, tua terris dicta fama,
Conjunxere tibi, et fatis egere volentem.
Dardanus Iliacae primus pater urbis et auctor,
Electra (ut Graii perhibent) Atlantide cretus,
Advehitur Teucros: Electram maxumus Atlas
Edidit, aetherios humero qui ſuſtinet orbis.
Vobis Mercurius pater eſt, quem candida Maia
Cyllenae gelido conceptum vertice fudit.
At Maiam, auditis quidquam ſi credimus, Atlas,
Idem Atlas generat, caeli qui ſidera tollit.
Sic genus amborum ſcindit ſe ſanguine ab uno.
His fretus non legatos, neque prima per artem
Tentamenta tui pepigi: me me ipſe, meumque
Objeci caput, et ſupplex ad limina veni.
Gens eadem, quae te, cruđeli Daunia bello
Inſequitur; nos ſi pellant, nihil abfore credunt,
Quin omnem Heſperiam penitus ſua ſub juga mittant:
Et mare, quod ſupra, teneant, quodque adluit infra.
Accipe daque fidem. ſunt nobis fortia bello
Pectora, ſunt animi, et rebus ſpectata juventus.

166. *Whoe'er thou art.*] Virgil attributes a high degree of civility and complaiſance towards a ſtranger, to Pallas. There is ſomething which diſcovers a moſt humane diſpoſition in thoſe words, *Egredere ô, quicumque es.* Taubmannus rightly obſerves, that the modeſty of Pallas on this occaſion is remarkable; who, like a youth of ingenuous birth and breeding, refers Æneas to his father for an anſwer. See Scalig. B. 3. c. 20. de Moribus.

170. *Prince his hand.*] Tacitus ſays, that it was the cuſtom of

Whoe'er thou art, approach, he cries with joy,
(All fir'd to hear the glorious name of Troy;)
To my great father be thy ſuit addreſt,
And grace our manſions as a friend and gueſt.
With that he gave the Dardan prince his hand,
And led the godlike hero from the ſtrand:
Then to the ſacred grove their way they took;
And thus the Trojan to the monarch ſpoke:
Beſt of the Greeks! to whom devoid of fear,
Conſtrain'd by fate, theſe types of peace I bear.
Tho' from Arcadia's hoſtile bounds you came,
Ally'd to both the kings of Atreus' name,
Yet hither did thy fame my ſteps incline,
My own fixt choice, heav'n's oracles divine;
And the mixt glories of our kindred line.
For know we both from mighty Atlas trace,
Who props th' etherial ſpheres, our ancient race.
Our father Dardanus, a glorious name,
From his fam'd daughter, fair Electra, came.
His beauteous Maia, on Cyllene's height,
Diſclos'd your ſire, great Mercury, to light.
Thus from that common ſource divided run
Our ſacred lines, as firſt they met in one.
Rais'd by theſe hopes all caution I diſown,
And ſent no envoys to addreſs thy throne,
But came unguarded, fearleſs, and alone.
Our Daunian foes, with equal rage, deſtroy
Your ſuff'ring ſubjects and the ſons of Troy;
And hope, if they expel the Dardan train,
From ſea to ſea to propagate their reign.
Then in a league let either nation join,
For know, our Trojans are a martial line,
Valiant and bold, and ſeaſon'd to alarms,
True to their leagues, and exercis'd in arms!

of princes, when they would ſtrike a league, to join their right hands, and as it were to bind and ſqueeze their fingers together. *Pollices inter ſe vincire, & nodo conſtringere.*

176. *Tho' from Arcadia's hoſtile bounds.*] The Arcadians be-

Dixerat Aeneas. ille os oculoſque loquentis
Jam dudum, ac totum luſtrabat lumine corpus.
Tum ſic pauca refert: Ut te, fortiſſime Teucrûm,
Accipio adgnoſçoque libens! ut verba parentis
Et vocem Anchiſae magni voltumque recordor!
Nam memini Heſionae viſentem regna ſororis
Laomedontiaden Priamum, Salamina petentem,
Protenus Arcadiae gelidos inviſere finis.
Tum mihi prima genas veſtibat flore juventas;
Mirabarque duces Teucros, mirabar et ipſum
Laomedontiaden: ſed cunctis altior ibat
Anchiſes. mihi mens juvenali ardebat amore
Conpellare virum, et dextrae conjungere dextram.
Acceſſi, et cupidus Phenei ſub moenia duxi.
Ille mihi inſignem pharetram Lyciaſque ſagittas
Diſcedens, chlamydemque auro dedit intertextam,
Frenaque bina, meus quae nunc habet, aurea, Pallas.
Ergo et, quam petitis, juncta eſt mihi foedere dextra.
Et, lux cum primum terris ſe craſtina reddet,
Auxilio laetos dimittam, opibuſque juvabo.
Interea ſacra haec, quando huc veniſtis amici,
Annua, quae differre nefas, celebrate faventes
Nobiſcum, ac jam nunc ſociorum adſueſcite menſis.

longed to Greece, whoſe cities, which were generally independent, were united by one common tye, like the Swiſs Cantons, which compoſe the Helvetic body. So that the Arcadians, as a people of Greece, were enemies to the Trojans.

224. *With our confederate troops.*] The action of the Æneid (ſays Catrou) is ſimple, like that of the Iliad. Both thoſe poems end without a peripetie, or at leaſt without a remembrance or diſcovery. But that which Virgil omitted in the recital of his general action, he has given as in an acceſſory incident. He feigns that Æneas is recognized by Evander, and this produces a new ſituation in the affairs of the Trojans. He affords him an ally, who procures him a ſecond alliance with the Etruſcans. Upon the whole, this remembrance is made in a manner the leaſt affected in the world. The adventure which brought Evander hither, and the ancient friendſhip between him and Anchiſes, have a certain heroic *Naiveté*, which is very pleaſing. Nevertheleſs the mind is ſtill kept in ſuſpence, concerning the iſſue of this interview between Æneas and Evander.

Thus he—the monarch roll'd his eager eyes
O'er his majeſtic form, and thus replies:
On all thy features how I dwell with joy!
Welcome, thrice welcome, glorious prince of Troy!
How in thy face, my ancient friend I ſee!
Anchiſes looks, and lives, and ſpeaks in thee!
Well I recall great Priam's ſtately port,
When once he ſought his * royal ſiſter's court
On Salaminian ſhores, with all his train;
And took his way thro' our Arcadian plain.
Then, but a youth, I gaz'd the ſtrangers o'er,
And much admir'd the chiefs, their monarch more;
But moſt Anchiſes; for ſupremely tall,
Thy graceful godlike ſire outſhin'd them all.
Eager I long'd in friendſhip's ſacred bands
To hold the chief, and join our plighted hands,
Led him to Pheneus' ancient walls, careſt
Th' illuſtrious prince, and claim'd him for my gueſt.
On me, at parting, generous he beſtow'd
Two golden bridles, that refulgent glow'd,
(A glorious preſent by my ſon poſſeſt,)
With a rich quiver and embroider'd veſt.
The peace you aſk, we give; our friendſhip plight,
And, ſoon as morn reveals the purple light,
With our confederate troops, a martial train,
Safe I'll diſmiſs thee from theſe walls again.
Now, ſince as friends you honour our abode,
Aſſiſt, and pay due offerings to the god.
With us purſue the ſolemn annual feaſts,
And from this hour commence our conſtant gueſts.

The one is an Arcadian, [ſee note on ver. 176. B. 8.] and conſequently an enemy of the Trojans. We are ſollicitous to know how Æneas will bring himſelf off. I only wiſh that the ſucceſs of this voyage of Æneas, had not been previouſly related by the god of the Tyber. The ſurprize would have been much greater, and the marvellous more ſtrongly diſplayed.

227. *Aſſiſt, and pay,*] *Sacra — quæ differre nefas.* It was a very

* Heſione.

Haec ubi dicta, dapes jubet et ſublata reponi
Pocula, gramineoque viros locat ipſe ſedili:
Praecipuumque toro et villoſi pelle leonis
Accipit Aenean, ſolioque invitat acerno.
Tum lecti juvenes certatim araeque ſacerdos
Viſcera toſta ferunt taurorum, onerantque caniſtris
Dona laboratae cereris, bacchumque miniſtrant.
Veſcitur Aeneas ſimul et Trojana juventus
Perpetui tergo bovis, et luſtralibus extis.
Poſtquam exemta fames, et amor conpreſſus edendi,
Rex Euandrus ait: Non haec ſollemnia nobis,
Has ex more dapes, hanc tanti numinis aram
Vana ſuperſtitio veterumque ignara deorum
Inpoſuit. ſaevis, hoſpes Trojane, periclis
Servati facimus, meritoſque novamus honores.
Jam primum ſaxis ſuſpenſam hanc aſpice rupem:
Disjectae procul ut moles, deſertaque montis
Stat domus, et ſcopuli ingentem traxere ruinam.
Hic ſpelunca fuit vaſto ſubmota receſſu
Semihominis Caci; facies quam dira tegebat
Solis inacceſſam radiis; ſemperque recenti
Caede tepebat humus; foribuſque adfixa ſuperbis
Ora virûm triſti pendebant pallida tabo.

very lucky circumſtance for Virgil, that the ancients were under an indiſpenſable obligation of continuing the ſacrifice, when they had once begun. By this means the poet finds an opportunity of introducing the praiſes of Hercules, and the noble epiſode of Cacus, without any inconſiſtency. See concerning the Piaculum, note, ver. 2. B. 11.

254. *Grim Cacus.*] This celebrated epiſode is not entirely fictitious. Livy and Dionyſius Halicarnaſſeus relate the ſtory, (I mean the bare circumſtances) as we find it in our poet. Catrou remarks, that all the beauties requiſite to form a complete narrative, are here united. In the hands of an Italian poet, ſays he, this epiſode would have made one entire canto; but here no circumſtance is drawn out beyond its due bounds. The ſpirit with which the combat between Hercules and Cacus is told, is beyond imitation: it is ſo grand that one would be almoſt inclinable to think the poet has offended againſt nature, in putting ſuch ſublime terms into the mouth of the old Evander, whoſe imagination is ſuppoſed to be more rude and uncultivated.—But this laſt remark is moſt affectedly refined; for it

is

He ſaid; the bowls replac'd in open view,
The joyful train the holy rites renew;
The hoary king diſpos'd his gueſts around,
And plac'd the Trojans on the verdant ground.
But for their prince an ample couch was ſpread;
A lion's ſpoils adorn'd the rural bed.
Now brought the choſen youths and prieſts again
The ſacred banquet to the ſtranger train;
Diſpens'd from caniſters the bread around,
And with the foaming wine the goblets crown'd:
The Dardan prince and every Trojan gueſt,
Reclin'd at eaſe, partake the ſolemn feaſt.
But when the rage of craving hunger fled,
Thus to the chief the hoary monarch ſaid:
'Tis not for nought we pay theſe rites divine
To great Alcides' ever-honour'd ſhrine;
Our worſhip ſprings from gratitude ſincere,
Not heady zeal, nor ſuperſtitious fear;
Nor are our tribes by blind devotion aw'd;
But, ſav'd by Hercules, adore the god.
For lo! in air yon hanging rock behold!
See heaps on heaps, on ruins ruins roll'd!
See yon huge cavern, yawning-wide around!
Where ſtill the ſhatter'd mountain ſpreads the ground.
That ſpacious hold, grim Cacus once poſſeſt,
Tremendous fiend! half human, half a beaſt!
Deep, deep as hell, the diſmal dungeon lay,
Dark and impervious to the beams of day.
With copious ſlaughter ſmok'd the purple floor;
Pale heads hung horrid on the lofty door,
Dreadful to view! and dropp'd with crimſon gore.

is well known by readers of ancient hiſtory, that Evander poſſeſſed the talent of eloquence in ſo eminent a degree, that he was deemed the ſon of Mercury. Livy calls him, *Venerabilis vir miraculo literarum*, B. 1. c. 7. Beſides we are not to ſuppoſe that Evander was unable to relate any grand ſubject with dignity,

Huic monſtro Volcanus erat pater: illius atros
Ore vomens ignis magna ſe mole ferebat.
Adtulit et nobis aliquando optantibus aetas
Auxilium adventumque dei. nam maxumus ultor,
Tergemini nece Geryonae ſpoliiſque ſuperbus,
Alcides aderat, tauroſque hac victor agebat
Ingentis: vallemque boves amnemque tenebant.
At furiis Caci mens effera, ne quid inauſum
Aut intractatum ſceleriſve dolive fuiſſet,
Quatuor a ſtabulis praeſtanti corpore tauros
Avertit, totidem forma ſuperante juvencas.
Atque hos, ne qua forent pedibus veſtigia rectis,
Cauda in ſpeluncam tractos, verſiſque viarum
Indiciis raptos ſaxo occultabat opaco.
Quaerenti nulla ad ſpeluncam ſigna ferebant.
Interea, cum jam ſtabulis ſaturata moveret
Amphitryoniades armenta, abitumque pararet,
Diſceſſu mugire boves, atque omne querelis
Inpleri nemus, et colles clamore relinqui.
Reddidit una boum vocem, vaſtoque ſub antro
Mugiit, et Caci ſpem cuſtodita fefellit.
Hic vero Alcidae furiis exarſerat atro
Felle dolor: rapit arma manu, nodiſque gravatum
Robur; et aërii curſu petit ardua montis.
Tum primum noſtri Cacum videre timentem,
Turbatumque oculis. fugit ilicet ocior Euro,

nity, becauſe he was ſituated among wild rocks and woods, Catrou ſubjoins, that Virgil generally reſerves the beauties of verſification for his epiſodes: Theſe are, as it were, the refreſhments of the reader, and the poet ſhould give them all the graces of his art.—Upon the whole, this epiſode is a part of the Æneid, which taken by itſelf, will appear entirely finiſhed; and Virgil certainly gave it his laſt hand. Thus, in Shakeſpeare, we frequently find particular ſcenes worked up to the higheſt pitch of perfection, *con amore*, as the Italians ſay, and abſolutely complete; when the whole play, perhaps, is incorrect in general.

The fiend from Vulcan ſprung; and, like his fire,
The mighty monſter breath'd a ſtorm of fire.
So fierce he rag'd; till time at length beſtow'd
The preſence, aid, and vengeance of a god.
For now Alcides left the realms of Spain,
Proud of the ſpoils of huge Geryon ſlain.
To theſe fair ſhores the bellowing droves he led;
Along the banks and flow'ry vales they fed.
The fiend reſolves to bear the prize away
By fraud or force; and meditates the prey.
Four beauteous heifers, four fair bulls he took,
Inclos'd and lodg'd them in the gloomy rock;
But by their tails the ſtruggling prey he drew,
And thought to puzzle the deluded view.
The turning tracks, inverted, where they tread,
Back from the monſter's darkſome cavern led.
Mean time the mighty drove the hero leads
To freſher paſtures, and untrampled meads.
The parting herds ſpread wide, and roar around;
Fields, woods and hills, rebellow to the ſound.
When lo! a heifer heard her love complain,
And roar'd reſponſive from the cave again;
From vault to vault the ſound in thunder flew,
And the detected fraud appear'd in view.
Alcides ſeiz'd his arms, inflam'd with ire,
Rage in his looks, and all his ſoul on fire;
Fierce in his hands the pond'rous club he ſhook,
And, mad for vengeance, mounts th' aërial rock.
Then, firſt appall'd the monſter we deſcry,
Death in his cheek, and horror in his eye.
Swift as the wind, with terror wing'd, he fled,
And in the gloomy cavern plung'd his head.

291. *Swift.*] It is but common juſtice to obſerve, that the tranſlator hath kept up the fire and energy that fill the original, in the animated deſcription of this combat.

Speluncamque petit: pedibus timor addidit alas.
Ut ſeſe incluſit, ruptiſque immane catenis
Dejecit ſaxum, ferro quod et arte paterna
Pendebat, fultoſque emunit objice poſtes;
Ecce furens animis aderat Tirynthius, omnemque
Acceſſum luſtrans huc ora ferebat et illuc,
Dentibus infrendens. totum ter fervidus ira
Luſtrat Aventini montem: ter ſaxea tentat
Limina nequidquam: feſſus ter valle reſedit.
Stabat acuta ſilex, praecifis undique ſaxis
Speluncae dorſo inſurgens, altiſſima viſu;
Dirarum nidis domus opportuna volucrum.
Hanc, ut prona jugo laevum incumbebat ad amnem,
Dexter in adverſum nitens concuſſit, et imis
Avolſam ſolvit radicibus: inde repente
Impulit. impulſu quo maximus intonat aether:
Diſſultant ripae, refluitque exterritus amnis.
At ſpecus, et Caci detecta adparuit ingens
Regia, et umbroſae penitus patuere cavernae:
Non ſecus, ac ſi qua penitus vi terra dehiſcens
Infernas reſeret ſedes, ac regna recludat
Pallida, dîs inviſa; ſuperque inmane barathrum
Cernatur, trepidentque inmiſſo lumine Manes.
Ergo inſperata deprenſum in luce repente,
Incluſumque cavo ſaxo, atque inſueta rudentem
Deſuper Alcides telis premit, omniaque arma
Advocat, et ramis vaſtiſque molaribus inſtat.

302. *Round the mountain.*] *Aventini montem*, ſays the original. How greatly the Romans muſt have been delighted with this ſtory, as the ſcene of it lies on a ſpot they every day beheld!

305. *A pointed rock.*] The ſtory of Cacus was probably raiſed on ſome old confuſed tradition of the place, and if ſo, was doubly entertaining to a Roman, when he ſaw it worked up into ſo noble a piece of poetry, as it would have pleaſed an Engliſhman to have ſeen in Prince Arthur any of the old traditions of Guy varied and beautified in an epiſode, had the author led his hero into Warwickſhire on that occaſion. ADDISON.

The pond'rous rock, impenetrably ſtrong,
On ſolid hinges by his father hung,
To guard the dreadful dungeon, down he drew:
The ſhatter'd chains and burſting barriers flew.
Scarce had the fiend let down th' enormous weight,
When fierce the god came thund'ring to the gate.
He gnaſh'd his teeth with rage, the paſſes try'd,
And roll'd his eager eyes on every ſide;
Now here, now there, a fiery glance he threw,
And thrice, impetuous, round the mountain flew;
Thrice ſtrove to ſtorm the maſſy gates in vain;
And thrice, o'erſpent, ſat panting on the plain.
A pointed rock behind the cavern ſtood,
That to the left frown'd dreadful o'er the flood,
Black, rough, and vaſt; a pile of wond'rous height,
A ſolemn haunt for every bird of night.
This, from the right, the god incumbent ſhook;
Fierce from the ſolid baſe he heav'd the rock.
Then puſh'd convulſive with a frightful peal,
The ſmoking ſteep rolls thund'ring down the vale.
To the loud din, earth, air and heav'n reply;
The banks ſtart wide; and back the ſurges fly.
Expos'd to ſight the monſter's dungeon lay,
And the huge cave flew open to the day.
So, if the bolts of Jove ſhould burſt the ground,
And opening earth diſcloſe the vaſt profound,
The ſolemn ſecrets of the dark abodes,
Hell's dreadful regions, dreadful ev'n to gods;
Full on the black abyſs the beams would play,
And the pale ghoſts ſtart at the flaſh of day:
As pale (his dungeon ſtorm'd) with wild affright,
Glares the dire fiend, ſurpriz'd in open light.
He roars aloud, while thund'ring from above,
Full on the foe the furious hero drove.
With every vengeful inſtrument in view,
Whole trunks of trees and broken rocks he threw.

Ille autem (neque enim fuga jam ſuper ulla pericli)
Faucibus ingentem fumum (mirabile dictu !)
Evomit, involvitque domum caligine caeca,
Proſpectum eripiens oculis ; glomératque ſub antro
Fumiferam noctem conmixtis igne tenebris.
Non tulit Alcides animis, ſeque ipſe per ignem
Praecipiti injecit ſaltu, qua plurimus undam
Fumus agit, nebulaque ingens ſpecus aeſtuat atra.
Hic Cacum in tenebris incendia vana vomentem
Conripit in nodum conplexus, et angit inhaerens
Eliſos oculos et ſiccum ſanguine guttur.
Panditur extemplo foribus domus atra revolſis :
Abſtractaeque boves abjurataeque rapinae
Caelo oſtenduntur, pedibuſque informe cadaver
Protrahitur. nequeunt expleri corda tuendo
Terribilis oculos ; voltum, villoſaque ſetis
Pectora ſemiferi, atque extinctos faucibus ignis.
Ex illo celebratus honos, laetique minores
Servavere diem, primuſque Potitius auctor,
Et domus Herculei cuſtos Pinaria ſacri
Hanc aram luco ſtatuit. quae maxima ſemper

350. *On his huge ſize.*] Thus Belphæbe, after having killed the ſalvage man, Spenſer's Fairy Queen, B. 4. c. 7. §. 32.

Yet over him ſhe there long gazing ſtood,
And oft admir'd his monſtrous ſhape, and oft
His mighty limbes, whilſt all with filthy blood
The place, there overflowne, ſeem'd like a ſudden flood.

355. *Potitius firſt*, &c.] Livy after having related the death of Cacus adds, " *Sacrum Herculi, adhibitis ad miniſterium dapemque Potitiis ac Pinariis, quae tum familiae maximè inclytae ea loca incolebant, factum. Forte ita evenit, ut Potitii ad tempus praeſto eſſent, iiſque extat apponerentur ; Pinarii extis adeſis, ad caeteram venirent dapem. Inde inſtitutum manſit, donec Pinarium genus fuit, ne extis ſolennium veſcerentur. Potitii ab Evandro edocti antiſtites ſacri ejus per multas aetates fuerunt*, &c. B. 1. c. 7.

358. *Theſe altars rais'd.*] *Aram — quae* MAXIMA *ſemper.* Livy, B. 1. c. 7. thus relates Evander's addreſs to Hercules. " *Jove nate Hercules ſalve ! te mihi mater, veridica interpres* " *deûm, auctûrum cœleſtium numerum cecinit, tibique aram dicatam* " *iri, quam opulentiſſima olim in terris gens* MAXIMAM *vocet, tuo-* " *que ritu colat.*" *Dexterâ, Hercules, datâ, accipere ſe omen, impleturumque*

Now round the cavern, in deſpair of flight,
Th' enormous monſter breathes a ſudden night;
To blind or blaſt his mighty foe, expires
Thick clouds of ſmoke, and all his father's fires.
With that, the vengeful god in fury grew,
And headlong thro' the burning tempeſt flew.
Fierce on the fiend, thro' ſtifling fumes he came,
Thro' ſtreams of ſmoke and deluges of flame;
There, while in vain he breath'd the fires around,
His trembling prize the great Alcides found;
Limb lock'd in limb, from earth his feet he rends,
And on the ground his monſtrous bulk extends;
Strangled the ſtruggling foe with matchleſs might,
And from their caverns tore the balls of ſight.
Thus the huge fiend, exhauſted, breathleſs, tir'd,
Loud bellowing, in th' Herculean graſp expir'd.
The god then burſt the gates; and open lie
The den's vaſt depths, all naked to the ſky.
Th' expanded caves diſmiſs th' impriſon'd prey,
From the black darkſome dungeon to the day.
Forth by the feet the crowds the monſter drew;
On his huge ſize they feaſt their eager view;
His ſhaggy limbs, his dreadful eyes admire,
And gaping throat, that breath'd infernal fire.
From that bleſt hour th' Arcadian tribes beſtow'd
Theſe ſolemn honours on their guardian god.
Potitius firſt, his gratitude to prove,
Ador'd Alcides in the ſhady grove;
And, with the old Pinarian ſacred line,
Theſe altars rais'd, and paid the rites divine,

pleturumque fata, arâ conditâ atque dicatâ, ait. "Hail Hercules, "ſon of Jove! my mother, a true interpreter of heavenly "things, has predicted that you will increaſe the number of "the gods, and that an altar will be dedicated to you; which, "in future times, the moſt potent nation upon earth ſhall call "MAXIMA, [greateſt] and ſerve with your own rites." Hercules, joining hands, anſwered, he received the omen, and would fulfil the prophecy by building and conſecrating an altar. Ovid. Faſt. 1. 585. tells us, that this altar ſtood in the *Forum Boarium*.

Dicetur nobis, et erit quae maxima ſemper.
Quare agite, ô juvenes, tantarum in munere laudum
Cingite fronde comas, et pocula porgite dextris,
Communemque vocate deum, et date vina volentes.
Dixerat: Herculea bicolor cum populus umbra
Velavitque comas, foliiſque innexa pependit:
Et ſacer implevit dextram ſcyphus. ocius omnes
In menſam laeti libant, divoſque precantur.
Devexo interea propior fit veſper Olympo:
Jamque ſacerdotes primuſque Potitius ibant
Pellibus in morem cincti, flammaſque ferebant.
Inſtaurant epulas, et menſae grata ſecundae
Dona ferunt, cumulantque oneratis lancibus aras.
Tum Salii ad cantus, incenſa altaria circum,
Populeis adſunt evincti tempora ramis;
Hic juvenum chorus, ille ſenum; qui carmine laudes
Herculeas et facta ferunt: ut prima novercae
Monſtra manu, geminoſque premens eliſerit anguis;
Ut bello egregias idem disjecerit urbis
Trojamque Oechaliamque: ut duros mille labores
Rege ſub Euryſtheo, fatis Junonis iniquae,
Pertulerit. tu nubigenas, invicte, bimembris

378. *The Salii dance.*] The Salii were inſtituted by Numa. They were twelve in number, and born of Patrician families. Their number was doubled by Tullus Hoſtilius. They danced in armour to the muſic of pipes, ſhaking a kind of ſhield called *ancile:* their name is derived a *ſaliendo.* Tho' the Salii were inſtituted long after Evander's time, yet Virgil has not ſcrupled to introduce them; *vim nominis* (ſays Ruæus) *non rationem temporis ſpectavit.* See note, ver. 765. B. 7. and Macrob. Sat. B. 3. cap. ult.

382. *How firſt, his infant hands.*] For an account of the labours of Hercules, ſee Ruæus's note on ver. 288. in the original; or rather, Mr. Spence's Polymetis, Dial. 9. Book 3.

388. *Thy matchleſs might.*] This tranſition from the third perſon to the ſecond, and from a mere relation to a panegyrical addreſs, is very artful. Milton, in his evening hymn, has finely imitated this; but Addiſon ſeems not aware that it was borrowed from our poet.

Thus at their ſhady lodge arriv'd, both ſtood,
Both turn'd, and under open ſky, ador'd
The God that made both ſky, air, earth, and heav'n,
Which

Rites, which our ſons for ever ſhall maintain;
And ever ſacred ſhall the grove remain.
Come then, with us to great Alcides pray,
And crown your heads, and ſolemnize the day.
Invoke our common god with hymns divine,
And from the goblet pour the generous wine.
He ſaid, and with the poplar's ſacred boughs,
Like great Alcides, binds his hoary brows;
Rais'd the crown'd goblet high, in open view:
With him, the gueſts the holy rite purſue,
And on the board the rich libation threw.
Now from before the riſing ſhades of night,
Roll'd down the ſteep of heav'n, the beamy light.
Clad in the fleecy ſpoils of ſheep, proceed
The holy prieſts; Potitius at their head.
With flaming brands and offerings, march the train,
And bid the hallow'd altars blaze again;
With care the copious viands they diſpoſe;
And for their gueſts a ſecond banquet roſe.
The fires curl high; the Salii dance around
To ſacred ſtrains, with ſhady poplars crown'd.
The quires of old and young, in lofty lays,
Reſound great Hercules' immortal praiſe.
How firſt, his infant hands the ſnakes o'erthrew,
That Juno ſent; and the dire monſters ſlew.
What mighty cities next his arms deſtroy,
Th' Oechalian walls, and ſtately tow'rs of Troy.
The thouſand labours of the hero's hands,
Enjoin'd by proud Euryſtheus' ſtern commands,
And Jove's revengeful queen. Thy matchleſs might
O'ercame the cloud-born Centaurs in the fight;

Which they beheld; the moon's reſplendent globe,
And ſtarry pole:—Thou alſo mad'ſt the night,
Maker omnipotent! and thou the day!
Parad. Loſt, B. 4. 720.

There is likewiſe a judicious copy of this way of ſpeaking, B. 3.

Hylaeumque Pholumque manu, tu Creſia mactas
Prodigia, et vaſtum Nemea ſub rupe leonem.
Te Stygii tremuere lacus, te janitor Orci
Oſſa ſuper recubans antro ſemeſa cruento:
Nec te ullae facies, non terruit ipſe Typhoëus
Arduus, arma tenens: non te rationis egentem
Lernaeus turba capitum circumſtetit anguis.
Salve, vera Jovis proles, decus addite divis:
Et nos et tua dexter adi pede ſacra ſecundo.
Talia carminibus celebrant: ſuper omnia Caci
Speluncam adjiciunt, ſpirantemque ignibus ipſum.
Conſonat omne nemus ſtrepitu, colleſque reſultant.
Exin ſe cuncti divinis rebus ad urbem
Perfectis referunt. ibat rex obſitus aevo,
Et comitem Aenean juxta gnatumque tenebat
Ingrediens, varioque viam ſermone levabat.
Miratur, faciliſque oculos fert omnia circum
Aeneas, capiturque locis; et ſingula laetus
Exquiritque auditque virûm monumenta priorum.
Tum rex Euandrus Romanae conditor arcis:
Haec nemora indigenae Fauni Nymphaeque tenebant,
Genſque virûm truncis et duro robore nata:
Quîs neque mos, neque cultus erat: nec jungere tauros,

ver. 55. of *Leonidas*, in the hymn which the Perſians ſing to Oromaſdes——

——— If the hand
Of Oromaſdes on precarious life
Shed wealth and pleaſure, ſoon th' infernal god
With wild exceſs or avarice blaſts the joy.—
Thou Oromaſdes, victory doſt give.
By thee with fame the regal head is crown'd.

And the whole of this hymn, in *Leonidas*, is poetical and characteriſtical.

421. *Of old.*] Livy tells all this ſtory in the ſame manner, L. 1. 7. Virgil is exact throughout, and follows the hiſtorians or tradition cloſely.

422. *A rugged race*, &c.] It was a practice among the heathen, to expoſe thoſe children which they would not, or could not educate. The places where they depoſited them, were generally caverns or hollow oaks. Theſe children being frequently found, and preſerved by ſtrangers, were ſaid to be the offſpring of thoſe trees or rocks where they were found. Hence the poetical fable, that men were born of oaks, &c.

:us, Pholus ſunk beneath thy feet,
the grim bull, whoſe rage diſpeopled Crete.
ath thy arm the Nemean monſter fell;
arm with terror fill'd the realms of hell;
hell's grim porter ſhook with dire diſmay,
nk back, and trembled o'er his mangled prey.
hapes of danger could thy ſoul affright;
huge Typhœus, towering to the fight,
Lerna's fiend thy courage could confound,
ı all her hundred heads, that hiſs'd around.
mighty chief, advanc'd to heav'n's abodes!
ſon of Jove; a god among the gods!
reſent to the vows thy ſuppliants pay,
with a ſmile theſe grateful rites ſurvey.
s they—but Cacus' cavern crowns the ſtrain,
re the grim monſter breath'd his flames in vain.
he glad ſong, the vales, the woods rebound,
lofty hills reply, and echo to the ſound.
he ſacred rites complete, the numerous train
to the city bend their courſe again.
nbling with age, ſlow moves the monarch on,
reen the hero and his blooming ſon.
y paſs with pleaſure the remains of day
ırious converſe, that beguiles the way.
nd th' illuſtrious ſtranger darts his ſight,
views each place with wonder and delight:
ous each ancient monument ſurveys,
aſks of every work of ancient days,
ſunk in ruins, and by age o'ercome—
:n thus, the founder of majeſtic Rome:
now, mighty prince, theſe venerable woods,
ld, were haunted by the ſilvan gods,
ſavage tribes, a rugged race who took
ir birth primeval from the ſtubborn oak.
aws, no manners form'd the barbarous race:
wild, the natives rov'd from place to place;

Aut conponere opes norant, aut parcere parto:
Sed rami, atque aſper victu venatus alebat.
Primus ab aetherio venit Saturnus Olympo
Arma Jovis fugiens, et regnis exſul ademtis.
Is genus indocile ac diſperſum montibus altis
Conpoſuit, legeſque dedit, Latiumque vocari
Maluit, his quoniam latuiſſet tutus in oris.
Aurea quae perhibent, illo ſub rege fuere
Saecula: ſic placida populos in pace regebat.
Deterior donec paullatim ac decolor aetas,
Et belli rabies, et amor ſucceſſit habendi.
Tum manus Auſonia et gentes venere Sicanae;
Saepius et nomen poſuit Saturnia tellus.
Tum reges, aſperque inmani corpore Thybris;
A quo poſt Itali fluvium cognomine Thybrim
Diximus: amiſit verum vetus Albula nomen.
Me pulſum patria, pelagique extrema ſequentem
Fortuna omnipotens et ineluctabile fatum
His poſuêre locis: matriſque egere tremenda
Carmentis nymphae monita, et deus auctor Apollo.
Vix ea dicta: dehinc progreſſus monſtrat et aram,
Et Carmentalem Romano nomine portam:
Quam memorant nymphae priſcum Carmentis honorem,
Vatis fatidicae: cecinit quae prima futuros
Aeneadas magnos, et nobile Pallanteum.
Hinc lucum ingentem, quem Romulus acer Aſylum
Retulit, et gelida monſtrat ſub rupe Lupercal,
Parrhaſio dictum Panos de more Lycaei.

450. *The gate and altar ſhows.*] Either the *ara* MAXIMA of Hercules, ſpoken of above, or the altar of Carmentis near the gate called by her name, under the *mons Capitolinus*; in which laſt ſenſe our tranſlator underſtands it.

454. *Here, Pan.*] A place in the Palatine mount, where the Arcadians under Evander conſecrated a temple to Pan, god of Arcadia. An annual feſtival in honour of Pan was here celebrated

Untaught and rough, improvident of gain,
They heap'd no wealth, nor turn'd the fruitful plain.
Their food, the ſavage fruits the foreſts yield,
Or hunted game, the fortune of the field;
Till Saturn fled before victorious Jove,
Driv'n down and baniſh'd from the realms above.
He by juſt laws embody'd all the train,
Who roam'd the hills, and drew them to the plain;
There fixt; and Latium call'd the new abode,
Whoſe friendly ſhores conceal'd the latent god.
Theſe realms in peace the monarch long controll'd,
And bleſt the nations with an age of gold.
A ſecond age ſucceeds, but darker far,
Dimm'd by the luſt of gain, and rage of war.
Then the Sicanians and Auſonians came,
And Saturn's realm alternate chang'd her name.
Succeſſive tyrants rul'd the Latian plain;
Then ſtern, huge Tybris held his cruel reign.
The mighty flood that bathes the fruitful coaſt,
Receiv'd his name, and Albula was loſt.
I came the laſt, thro' ſtormy oceans driv'n
From my own kingdom by the hand of heav'n.
My mother goddeſs and Apollo bore
My courſe at length to this auſpicious ſhore.
This ſaid, the prince the gate and altar ſhows,
That to his parent, great Carmenta, roſe;
Whoſe voice foretold, the ſons of Troy ſhould crown
With everlaſting fame the riſing town.
Here, Pan, beneath the rocks thy temple ſtood;
There, the renown'd aſylum, in the wood.

brated by young men who ran naked, with whips made of goat-ſkins, ſtriking every one they met; more particularly women; who thought theſe ſtrokes contributed to give them an eaſy delivery. They were called Luperci.

Nec non et ſacri monſtrat nemus Argileti,
Teſtaturque locum, et letum docet hoſpitis Argi.
Hinc ad Tarpeiam ſedem, et Capitolia ducit,
Aurea nunc, olim ſilveſtribus horrida dumis.
Jam tum religio pavidos terrebat agreſtis
Dira loci: jam tum ſilvam ſaxumque tremebant.
Hoc nemus, hunc, inquit, frondoſo vertice collem
(Quis deus, incertum eſt) habitat deus; Arcades ipſum
Credunt ſe vidiſſe Jovem, cum ſaepe nigrantem
Aegida concuteret dextra, nimboſque cieret.

456. *Now points the monarch.*] 'Tis a great fault in deſcriptive poetry, to deſcribe every thing. The good ancients (but when I named them, I meant Virgil) have no long deſcriptions: commonly not above ten lines, and ſcarce ever thirty. One of the longeſt in Virgil is, when Æneas is with Evander; and that is frequently broke by what Evander ſays. Mr. POPE.

457. *His murder'd gueſt. Nemus Argileti.* Varro thinks this place was called *Argiletum ab argilloſâ hujus loci terrâ*, from the nature of the ſoil, which was clay; or from Argus, who, Fabius Pictor tells us, was the gueſt of Evander. The commentators in general agree, that Argus was murdered without the knowledge of Evander, by the Arcadians; from a ſuſpicion of his aſpiring to the throne. Evander buried him in this place, with great pomp; and here, Virgil ſays, Evander *teſtatur locum*, that is (ſays Ruæus) he, as it were, witneſſes, or ſwears on the ſpot of ground, that he was not guilty of violating the laws of hoſpitality by his death.

458. *Next, to the Capitol.*] There were two Capitolium's at Rome. The former of theſe was built by Tarquinius Priſcus, near the place where the Barbarini palace now ſtands, and was called *Capitolium Vetus*; the other by the ſecond Tarquin, on the hill which was thence called the Capitoline hill. Mr. POPE.

Nothing was ever more ſublimely conceived than this image! The mountain on which in ages to come the Capitol was to be built, was even now, while in its original deſolate ſtate, filled with religious horror, and ſuppoſed by the wild Arcadians to be the reſidence of ſome deity; they imagined they had ſeen even Jupiter himſelf deſcending upon it in ſtorms and clouds, ſhaking his black ægis. Trapp obſerves, that the heathen religion was, in a great meaſure, a corrupt imitation of the Jewiſh. Thus the god had already choſen this place for his reſidence; like that of the holy ſcriptures; "Ye ſhall ſerve God upon this "mountain. Exod. iii. 12. And, in another place, "The "Lord has choſen Sion to be an habitation for himſelf; he has "longed for her. This ſhall be my reſt for ever; here will I "dwell, for I have a delight therein." Pſal. cxxxii. 13. It is

Now points the monarch, where by vengeful ſteel,
His murder'd gueſt, poor, hapleſs Argus fell!
Next, to the Capitol their courſe they hold,
Then roof'd with reeds, but blazing now with gold.
Ev'n then her aweful ſanctity appear'd;
The ſwains the local majeſty rever'd.
All pale with ſacred horror, they ſurvey'd
The ſolemn mountain and the reverend ſhade.
Some god, the monarch ſaid, ſome latent god
Dwells in that gloom, and haunts the frowning wood.
Oft our Arcadians deem, their wondering eyes
Have ſeen great Jove, dread ſovereign of the ſkies;
High o'er their heads, the god his ægis held, [ſhield!
And blacken'd heav'n with clouds, and ſhook th' immortal

to be remembered, that the Romans imagined Jupiter to be preſent in the Capitol, as fully, and in as much glory as in the higheſt heavens. Plin. Paneg. ſub init.

469. *And blacken'd heaven with clouds.*] "The poet chuſes to deſcribe the appearance of Jupiter in all the majeſty of clouds and darkneſs.

May I take the liberty of adding here, that the ſame ſort of idea is uſed more ſtrongly by the great poet of our own nation?

——— How oft amidſt
Thick clouds and dark, doth heav'n's all-ruling fire
Chuſe to reſide, his glory unobſcur'd?
And with the majeſty of darkneſs round
Covers his throne. ——— Parad. Loſt. 2. ver. 268.

And that it is expreſſed in the greateſt dignity of all, in the Holy Scripture? There are numerous inſtances of this kind: but I ſhall mention only two of them. Moſes's account of the preſence of God, on mount Horeb; where he ſays, "That the mountain burnt with fire into the midſt of heaven; with darkneſs, clouds, and thick darkneſs." Deuter. iv. 11. And that moſt ſublime deſcription of the Pſalmiſt; "The earth trembled and quaked; the very foundations of the hills ſhook, and were removed. —— There went a ſmoke out of his preſence, and a conſuming fire out of his mouth.—He bowed the heavens alſo, and came down; and it was darkneſs under his feet. He rode upon the Cherubims, and did fly; He came flying upon the wings of the wind. He made darkneſs his ſecret place; his pavilion round about him; with dark water, and thick clouds, to cover him." Pſalm xviii. 7—11. ——— Indeed the idea of darkneſs in itſelf is exceedingly fit for majeſty: perhaps even more ſo than the glare of light, which moſt people are ſo apt to make their heaven of. There is ſcarce any thing of a more ſolemn and venerable turn, than the profound ſtillneſs of mid-

night,

Haec duo praeterea disjectis oppida muris,
Reliquias veterumque vides monumenta virorum.
Hanc Janus pater, hanc Saturnus condidit arcem:
Janiculum huic, illi fuerat Saturnia nomen.
Talibus inter se dictis ad tecta subibant
Pauperis Euandri, passimque armenta videbant
Romanoque foro et lautis mugire Carinis.
Ut ventum ad sedes, haec, inquit, limina victor
Alcides subiit; haec illum regia cepit.
Aude, hospes, contemnere opes: et te quoque dignum
Finge deo; rebusque veni non asper egenis.
Dixit, et angusti subter fastigia tecti
Ingentem Aenean duxit, stratisque locavit
Effultum foliis et pelle Libystidis ursae.
Nox ruit, et fuscis tellurem amplectitur alis.
At Venus haud animo nequidquam exterrita mater,
Laurentumque minis et duro mota tumultu,

night; and this probably was yet more striking to the heathens of old; for they (besides what they felt from nature as well as we) used to look upon darkness as one of the most ancient, and most respectable, of all their deities."

SPENCE's Polymet. B. 6. D. 13. pag. 212.

476. *There oxen stalk'd.*] It was certainly a very pleasing contemplation among the Romans to look back upon their original; to compare the magnificence of Rome, with the rural and unadorned state of things which formerly appeared on the very spot where it was built. No less than two poets besides Virgil, in the Augustan age, have made this comparison. Tibullus, El. 5. L. 2. 25.

Sed tunc pascebant herbosa palatia vaccae,
Et stabant humiles in Jovis arce casae.
Lacte madens illic suberat Pan ilicis umbrae,
Et facta agresti lignea falce Pales.
* * * * * *
At quà Velabrae regio patet, ire solebat
Exiguâ pulsus per vada linter aquâ, &c.

See also Propertius, Lib. 4. El. 4. and Lib. 4. El. 1.

478. *Lo! said the good old king.*] I fear there are some readers of such false delicacy, as to be disgusted with the simplicity and plainness of Evander, and his court. But let us be ingenuous (to use the words of a late writer) and confess, that while the moderns admire nothing but pomp, and can think nothing great or beautiful, but what is the produce of wealth, they exclude themselves from the pleasanteft and most natural images that adorned the old poetry. State and form disguise man;

In ruins there, two mighty towns, behold,
Rais'd by our fires; huge monuments of old!
Janus' and Saturn's name they proudly bore,
Their two great founders!—but are now no more!
Thus they convers'd on works of ancient fame,
Till to the monarch's humble courts they came;
There oxen ſtalk'd, where palaces are rais'd,
And bellowing herds in the proud Forum graz'd.
Lo! ſaid the good old king, this poor abode
Receiv'd great Hercules, the victor god!
Thou too, as nobly, raiſe thy ſoul above
All pomps, and emulate the ſeed of Jove.
With that the hero's hands the monarch preſt,
And to the manſion led his godlike gueſt.
There on a bear's rough ſpoils his limbs he laid,
And ſwelling foliage heap'd the homely bed.
Now aweful night her ſolemn darkneſs brings,
And ſtretches o'er the world her duſky wings;
When Venus, (trembling at the dire alarms
Of hoſtile Latium, and her ſons in arms,)

and wealth and luxury diſguiſe nature. Their effects in writing are anſwerable; a lord-mayor's ſhew, or grand proceſſion of any kind, is not very delicious reading, if deſcribed minutely and at length; and great ceremony is at leaſt equally tireſome in a poem, as in ordinary converſation. Enquiry into the Life and Writings of Homer, pag. 25.

480. *Thou too, as nobly.*] Never was a nobler welcome into any palace, than this. The ſimplicity, and, at the ſame time the ſublimity of this ſentiment of Evander, admirably verifies an obſervation of Scaliger: *Neque enim in mole frequentiâque orationis, ſed in caſtitate atque frugalitate magnitudo conſtat.* Poetic. Lib. 5. c. 2.

Virgil, ſays the amiable Fenelon, who had a full view of all the Roman magnificence, has yet given a beauty to king Evander's poverty, and made it an ornament to his poem. The ſhameful corruption of our manners hinders us from raiſing our views, to admire the genuine ſublimity of theſe words:

Aude, hoſpes, contemnere opes.

Archbiſhop of Cambray on Poetry. Letter to the French Academy, pag. 319.

486. *Now aweful.*] The poet, with much art, takes this opportunity

Volcanum adloquitur, thalamoque haec conjugis aureo
Incipit, et dictis divinum adſpirat amorem:
Dum bello Argolici vaſtabant Pergama reges
Debita caſuraſque inimicis ignibus arces;
Non ullum auxilium miſeris, non arma rogavi
Artis opiſque tuae: nec te, cariſſime conjunx,
Incaſſumve tuos volui exercere labores:
Quamvis et Priami deberem plurima gnatis,
Et durum Aeneae fleviſſem ſaepe laborem.
Nunc Jovis imperiis Rutulorum conſtitit oris.
Ergo eadem ſupplex venio, et ſanctum mihi numen
Arma rogo, genetrix gnato. te filia Neri,
Te potuit lacrimis Tithonia flectere conjunx.
Aſpice, qui coeant populi, quae moenia clauſis
Ferrum acuant portis in me excidiumque meorum.
Dixerat: et niveis hinc atque hinc diva lacertis
Cunctantem amplexu molli fovet. ille repente
Accepit ſolitam flammam: notuſque medullas
Intravit calor, et labefacta per oſſa cucurrit.
Non ſecus atque olim, tonitru cum rupta coruſco
Ignea rima micans percurrit lumine nimbos.
Senſit laeta dolis et formae conſcia conjunx.
Tum pater aeterno fatur devinctus amore:

opportunity of filling up the vacancy of night and ſleep, by introducing Venus applying to Vulcan for a ſhield for her ſon, together with his formation of it. By this artifice, the buſineſs tranſacted between Æneas and Evander is related with leſs interruption and embarraſſment, neither is there any time loſt or taken up in relating what paſſes between Venus and Vulcan, with his compliance, and execution of her requeſt.

520. *More rapid than the lightning flies.*] Spenſer, Fairy Queen, B. 6. c. 7. has finely copied this ſhort ſimile.

Glaunc'd ſwiftly by—like to that heavenly ſparke,
Which glyding through the aire, lights all the heavens darke.
St. 17.

In thoſe ſtill moments, thus to Vulcan ſaid,
Reclin'd and leaning on the golden bed;
(Her thrilling words her melting conſort move,
And every accent fans the flames of love:)
When cruel Greece and unrelenting fate
Conſpir'd to ſink in duſt the Trojan ſtate,
As Ilion's doom was ſeal'd, I ne'er implor'd,
In thoſe long wars, the labours of my lord;
Nor urg'd my dear, dear conſort to impart,
For a loſt empire, his immortal art;
Tho' Priam's royal offspring claim'd my care,
Tho' much I ſorrow'd for my godlike heir.
Now as the chief, by Jove's ſupreme command,
Has reach'd at length the deſtin'd Latian land;
To thee, my guardian pow'r, for aid I run;
A goddeſs begs; a mother for her ſon.
Oh! guard the hero from theſe dire alarms,
Forge, for the chief, impenetrable arms.
See, what proud cities every hand employ,
To arm new hoſts againſt the ſons of Troy;
On me and all my people, from afar
See what aſſembled nations pour to war!
Yet not in vain her ſorrows Thetis ſhed,
Nor the fair * partner of Tithonus' bed,
When they implor'd my lord of old to grace
With arms immortal an inferior race.
Hear then, nor let thy queen in vain implore
The gift, thoſe goddeſſes obtain'd before.
This ſaid; her arms, that match the winter ſnows,
Around her unreſolving lord ſhe throws;
When lo! more rapid than the lightning flies,
That gilds with momentary beams the ſkies,
The thrilling flames of love, without controul,
Flew thro' the ſooty god, and fir'd his ſoul.
With conſcious joy her conqueſt ſhe deſcry'd;
When, by her charms ſubdu'd, her lord reply'd:

* Aurora.

Quid cauſſas petis ex alto? fiducia ceſſit
Quo tibi, diva, mei? ſimilis ſi cura fuiſſet,
Tum quoque fas nobis Teucros armare fuiſſet,
Nec pater omnipotens Trojam, nec fata vetabant
Stare, decemque alios Priamum ſupereſſe per annos.
Et nunc ſi bellare paras, atque haec tibi mens eſt;
Quidquid in arte mea poſſum promittere curae,
Quod fieri ferro, liquidove poteſt electro,
Quantum ignes animaeque valent; abſiſte precando
Viribus indubitare tuis. ea verba locutus
Optatos dedit amplexus, placidumque petivit
Conjugis infuſus gremio per membra ſoporem.
Inde, ubi prima quies medio jam noctis abactae
Curriculo expulerat ſomnum, cum femina primum,
Cui tolerare colo vitam tenuique Minerva,
Impoſitum cinerem et ſopitos ſuſcitat ignis,

536. *The nobleſt arms.*] Æneas, as well as Achilles, has arms of a cœleſtial make, and temperament. One of the great tenets of the old poets is, that "Man can do nothing without the gods aſſiſting or impelling him." And they carry this ſo far, as to attribute ſuch an action of a man to ſuch a deity, as in the caſe of Palinurus, B. 5. 860. But this was not imagined by them to leſſen the guilt of the man in bad actions, or draw any thing from his glory in good ones. All power of action was ſupplied from the gods; but the manner of acting, and the choice of it, was in the man's own determination. In judging of the ancients, we ſhould go by the ideas which prevailed among them; and not thoſe, which prevail now. The emperor Aurelian, in his letter to the ſenate, giving an account of a victory obtained by him over his enemies, mentions the aſſiſtance of his gods towards it, as a credit to him, rather than a diſcredit.

Neque enim indecorum eſt diis juvantibus vincere; ſic apud majores noſtros multa finita ſunt bella, multa ſunt coepta. Vopiſcus, cap. 23.

And in thoſe honorary columns erected at Rome, in memory of the victories of Trajan and Marcus Aurelius, the gods are repreſented as aſſiſting them to gain theſe victories. SPENCE.

543. *Claſp'd the fair goddeſs in his eager arms.*] The delicacy of Virgil on this occaſion, is remarkable, and worthy imitation. A. Gellius thus ſpeaks of the paſſage, B. 9. cap. 10. *Annianus poeta, & plerique cum eo ejuſdem muſae viri ſummis aſſiduiſque laudibus hos Virgilii verſus ferebant: quibus Volcanum & Venerem junctos*

Why all theſe reaſons urg'd, my mind to move;
When ſuch your beauties, and ſo fierce my love!
Long ſince, at your requeſt, my ready care,
In Troy's fam'd fields, had arm'd your ſon for war.
Nor did the high decrees of Jove and fate
Doom to ſo ſwift a fall the Dardan ſtate;
But, ten years more, old Priam might enjoy
Th' imperial ſcepter, and the throne of Troy.
Yet, if our queen is bent the war to wage,
Her ſacred cauſe ſhall all our art engage.
The nobleſt arms our potent ſkill can frame,
With breathing bellows or the forming flame,
Or poliſh'd ſteel, refulgent to behold,
Or mingled metals, damaſk'd o'er with gold,
Shall grace the chief: thy anxious fears give o'er,
And doubt thy intereſt in my love no more.
He ſpoke; and, fir'd with tranſport by her charms,
Claſp'd the fair goddeſs in his eager arms;
Then pleas'd, and panting on her boſom lay,
Sunk in repoſe, and all diſſolv'd away!
But roſe refreſh'd, impatient from the bed,
When half the ſilent hours of night were fled:
What time the poor laborious frugal dame,
Who plies the diſtaff, ſtirs the dying flame;

tos mixtoſque jure conjugii rem lege naturae operiendam verecundâ quâdam tranſlatione verborum, quum oſtenderet demonſtraretque protexit.

Optatos dedit amplexus, &c. &c.

Minùs autem difficile arbitrabantur in iſtiuſmodi re dicendâ, verbis uti uno atque altero brevi tenuique eam ſigno demonſtrantibus.—Tot verò, & tam evidentibus, & tam non praetextatis, ſed puris honeſtiſque verbis, venerandum illud concubii ſecretum neminem quemquam alium dixiſſe. It will not be impertinent to add, that Milton has preſerved an equal degree of decency, on a like occaſion.

Parad. Loſt, B. 4. 740.

548. *What time.*] This ſimile is copied from Apollonius Rhodius, Book 3. ver. 291. There is ſomething very pleaſing in ſuch a compariſon, taken from common life.

Noctem addens operi; famulaſque ad lumina longo
Exercet penſo; caſtum ut ſervare cubile
Conjugis, et poſſit parvos educere gnatos.
Haud ſecus ignipotens, nec tempore ſegnior illo
Mollibus e ſtratis opera ad fabrilia ſurgit.
Inſula Sicanium juxta latus Aeoliamque
Erigitur Liparen fumantibus ardua ſaxis:
Quam ſubter ſpecus et Cyclopum exeſa caminis
Antra Aetnaea tonant, validique incudibus ictus
Auditi gemitum referunt, ſtriduntque cavernis
Stricturae Chalybum, et fornacibus ignis anhelat;
Volcani domus, et Volcania nomine tellus.
Hoc tunc ignipotens caelo deſcendit ab alto.
Ferrum exercebant vaſto Cyclopes in antro,
Bronteſque, Steropeſque et nudus membra Pyracmon.
His informatum manibus jam parte polita
Fulmen erat; toto genitor quae plurima caelo
Dejicit in terras: pars inperfecta manebat.
Tris imbris torti radios, tris nubis aquoſae
Addiderant; rutuli tris ignis et alitis auſtri.
Fulgores nunc terrificos, ſonitumque metumque
Miſcebant operi, flammiſque ſequacibus iras.
Parte alia Marti currumque rotaſque volucris

580. *Fear, wrath.*] I cannot forbear tranſcribing a very elegant parody of this paſſage, from a beautiful burleſque poem, entitled, the School-miſtreſs, in Dodſley's Miſcel. vol. 1. Speaking of the rod, the author has theſe lines, St. 6.

And in her hand, for ſceptre, ſhe does wield
Tway birchin ſprays; with anxious fear entwin'd,
With dark diſtruſt, and ſad repentance fill'd;
And ſtedfaſt hate, and ſharp affliction join'd,
And fury uncontroul'd, and chaſtiſement unkind.

This compoſition of Virgil is partly natural, and partly poetical. The natural ingredients of it, are clouds, wind, fire, rain, and hail; for his *imber tortus* ſeems to ſignify the ſame, as *durus imber* does in Columella. (*De cultu hort.* ver. 329 & 330.) The word *tres*, ſo often repeated in it, may have ſome relation to the epithets *trifidium* and *triſulcum*, ſo often given to *fulmen* by the poets, and ſo very well agreeing with the figures of it, in moſt

Employs her handmaids by the winking light,
And lengthens out their taſk with half the night;
Thus to her children ſhe divides the bread,
And guards the honours of her homely bed:
So to his taſk, before the dawn, retires
From ſoft repoſe the father of the fires.
Amid th' Heſperian and Sicilian flood
All black with ſmoke, a rocky * iſland ſtood,
The dark Vulcanian land, the region of the god.
Here the grim Cyclops ply, in vaults profound,
The huge Æolian forge, that thunders round.
Th' eternal anvils ring, the dungeon o'er;
From ſide to ſide the fiery caverns roar.
Loud groans the maſs beneath their ponderous blows;
Fierce burns the flame, and the full furnace glows.
To this dark region, from the bright abode,
With ſpeed impetuous flew the fiery god.
Th' alternate blows the brawny brethren deal;
Thick burſt the ſparkles from the tortur'd ſteel.
Huge ſtrokes, rough Steropes and Brontes gave,
And ſtrong Pyracmon ſhook the gloomy cave.
Before their ſovereign came, the Cyclops ſtrove
With eager ſpeed, to forge a bolt for Jove.
Such as by heaven's almighty lord are hurl'd,
All charg'd with vengeance, on a guilty world.
Beneath their hands, tremendous to ſurvey!
Half rough, half form'd, the dreadful engine lay:
Three points of rain; three forks of hail conſpire;
Three arm'd with wind; and three were barb'd with fire.
The maſs they temper'd thick with livid rays,
Fear, wrath and terror, and the lightning's blaze.
With equal ſpeed, a ſecond train prepare
The rapid chariot for the god of war;

moſt antiques; as the epithet of *alitis*, may have ſome reference to the wings given to it, in ſome of them.

The poetical ingredients were, fear, wrath, and terror.—— Polymetis, Dial. 6. p. 55. * Hiera.

Inſtabant; quibus ille viros, quibus excitat urbis:
Aegidaque horriferam, turbatae Palladis arma,
Certatim ſquamis ſerpentum auroque polibant,
Connexoſque anguis, ipſamque in pectore divae
Gorgona deſecto vertentem lumina collo.
Tollite cuncta, inquit, coeptoſque auferte labores,
Aetnaei Cyclopes; et huc advertite mentem.
Arma acri facienda viro. nunc viribus uſus,
Nunc manibus rapidis, omni nunc arte magiſtra.
Praecipitate moras. nec plura effatus: at illi
Ocius incubuere omnes, pariterque laborem
Sortiti. fluit aes rivis, aurique metallum;
Volnificuſque chalybs vaſta fornace liqueſcit.
Ingentem clipeum informant, unum omnia contra
Tela Latinorum: ſeptenoſque orbibus orbis
Inpediunt. alii ventoſis follibus auras
Accipiunt redduntque: alii ſtridentia tinguunt
Aera lacu. gemit inpoſitis incudibus antrum.
Illi inter ſeſe multa vi brachia tollunt
In numerum, verſantque tenaci forcipe maſſam.

586. *Round the dread aegis.*] Homer thus deſcribes this terrible ſhield, II. B. 5. ſpeaking of Minerva,

Αμφι δ' αρ' ωμοισιν βαλετ' αιγιδα θυσσανοεσσαν
Δεινην, ην περι μεν παιτη Φοβος εςεφανωτο,
Εν δ' Ερις, εν δ' Αλκη, εν δε κρυοεσσα Ιωκη·
Εν δε τε Γοργειη κεφαλη δεινοιο πελωρυ
Δεινη τε, σμερδνη τε, Διος τερας αιγιοχοιο.

O'er her broad ſhoulders hangs his horrid ſhield,
Dire, black, tremendous! round the margin roll'd
A fringe of ſerpents hiſſing guards the gold:
Here all the terrors of grim war appear,
Here rages Force, here trembles Flight and Fear,
Here ſtorm'd Contention, and here Fury frown'd,
And the dire orb portentous Gorgon crown'd.

POPE, 911.

This deſcription is much fuller and more pictureſque, than that of our author. But it is to be remembered, that Homer makes uſe of this ſhield in the action of his poem; whereas in Virgil it is only occaſionally mentioned, as part of the work which ſome of Vulcan's aſſiſtants were accidentally forging at this time; ſo that a ſlight and tranſitory ſketch was ſufficient.

The thund'ring wheels and axles, that excite
The madding nations to the rage of fight.
Some; in a fringe; the burniſh'd ſerpents roll'd
Round the dread ægis; bright with ſcales of gold;
The horrid ægis; great Minerva's ſhield,
When; in her wrath; ſhe takes the fatal field,
All charg'd with curling ſnakes the boſs they rais'd,
And the grim Gorgon's head tremendous blaz'd.
In agonizing pains the monſter frown'd,
And roll'd; in death; her fiery eyes around.
Throw; throw your taſks aſide, the ſovereign ſaid;
Arms for a godlike hero muſt be made.
Fly to the work before the dawn of day;
Your ſpeed; your ſtrength, and all your ſkill diſplay!
Swift as the word, (his orders to purſue,)
To the black labours of the forge they flew;
Vaſt heaps of ſteel in the deep furnace roll'd,
And bubbling ſtreams of braſs; and floods of melted gold.
The brethren firſt a glorious ſhield prepare,
Capacious of the whole Rutulian war,
Some, orb in orb, the blazing buckler frame;
Some with huge bellows rouze the roaring flame:
Some in the ſtream the hiſſing metals drown'd;
From vault to vault the thund'ring ſtrokes rebound,
And the deep caves rebellow to the ſound.
Exact in time each ponderous hammer plays,
In time their arms the giant brethren raiſe,
And turn the glowing maſs a thouſand ways.

593 *Throw, throw your taſks.*] The poet in this place artfully dignifies his hero, and marks out his importance. The lightning of Jupiter, the chariot of Mars, the ægis of Minerva, are all ſuddenly thrown aſide for the ſhield of Æneas. The inſtruments of the moſt powerful deities are inſtantly deſerted, and left unfiniſhed, that a mortal hero may be furniſhed with a ſuit of armour. This is an artifice of Virgil tending to the true ſublime; and in this reſpect the Greek poet, Iliad 18. is ſurpaſſed by the Roman.

Haec pater Aeoliis properat dum Lemnius oris,
Euandrum ex humili tecto lux ſuſcitat alma,
Et matutini volucrum ſub culmina cantus.
Conſurgit ſenior, tunicaque inducitur artus,
Et Tyrrhena pedum circumdat vincula plantis.
Tum lateri atque humeris Tegeaeum ſubligat enſem,
Demiſſa ab laeva pantherae terga retorquens.
Nec non et gemini cuſtodes limine ab alto
Procedunt, greſſumque canes comitantur herilem.
Hoſpitis Aeneae ſedem et ſecreta petebat
Sermonum memor et promiſſi muneris heros.
Nec minus Aeneas ſe matutinus agebat.
Filius huic Pallas, illi comes ibat Achates.
Congreſſi jungunt dextras, mediiſque reſidunt
Aedibus, et licito tandem ſermone fruuntur.
Rex prior haec :
Maxime Teucrorum ductor, quo ſoſpite numquam
Res equidem Trojae victas aut regna fatebor ;
Nobis ad belli auxilium pro nomine tanto
Exiguae vires. hinc Tuſco claudimur amni,
Hinc Rutulus premit, et murum circumſonat armis.
Sed tibi ego ingentis populos opulentaque regnis
Jungere caſtra paro : quam fors inopina ſalutem
Oſtentat. fatis huc te poſcentibus adfers.
Haud procul hinc ſaxo incolitur fundata vetuſto
Urbis Agyllinae ſedes : ubi Lydia quondam
Gens, bello praeclara, jugis inſedit Etruſcis.

613. *Call'd by*, &c.] There is a beautiful ſimplicity in theſe lines, as well as in the thing deſcribed. Fulvius Urſinus inſiſts upon it, that the *matutini volucrum cantus*, means the ſwallow; and quotes an ode from Anacreon, where the poet complains of being wak'd from a pleaſing dream by the unſeaſonable cries of this bird. But this is deſcending to particulars, without reaſon. We are certainly to underſtand by *volucrum cantus*, the ſinging of birds in general, as our tranſlator underſtands it.

——— The ſhrill matin chant
Of birds on every bough ——
As our firſt father was awaken'd.
Milton, Par. Loſt, B. 5. ver. 7.

Theſe cares employ the father of the fires:
Mean time Evander from his couch retires,
Call'd by the purple beams of morn away,
And tuneful birds, that hail'd the dawning day.
Firſt the warm tunic round his limbs he threw;
Next on his feet the ſhining ſandals drew.
Around his ſhoulders flow'd the panther's hide,
And the bright ſword hung glittering at his ſide.
Two mighty dogs, domeſtic at his board,
(A faithful guard,) attend their aged lord.
The promis'd aid revolving in his breaſt,
The careful monarch ſought his godlike gueſt,
Who with Achates roſe at dawn of day,
And join'd the king and Pallas on the way.
Their friendly hands exchang'd, their ſeats they took
Amid the hall; and firſt Evander ſpoke:
Great prince, the guardian of the Trojan ſtate!
Who, ſafe in thee, deſies the frowns of fate;
Small is our force, and ſlender our relief;
Far, far unworthy ſuch a glorious chief.
For here, old Tyber bounds our lands; and there
The ſtern Rutulians gird our walls with war;
Yet to our court kind fortune led thy way;
And mighty aids the willing fates diſplay;
By me whole nations, in thy cauſe ally'd,
Whole hoſts in arms ſhall gather to thy ſide.
For near theſe walls, amid the Tuſcan lands,
Seated on rocks, proud Agyllina ſtands,
Rais'd by the Lydian train, ſublime in air,
A martial race, and terrible in war.

619. *Two mighty dogs.*] It was cuſtomary for princes and heroes of old, to be attended with dogs. Thus Telemachus, Odyſſ. B. 2.

Ουκ ὀιος, ἀμα τωγε δυω κυνες αργοι ἑποντο.

"He did not go out alone, but was followed by two domeſtic dogs." Iliad, B. 23. Achilles is deſcribed with nine large dogs at his board.

Hanc multos florentem annos rex deinde ſuperbo
Imperio et ſaevis tenuit Mezentius armis.
Quid memorem infandas caedes? quid facta tyranni
Effera? dî capiti ipſius generique reſervent.
Mortua quin etiam jungebat corpora vivis,
Conponens manibuſque manus atque oribus ora,
(Tormenti genus) et ſanie taboque fluentis
Conplexu in miſero longa ſic morte necabat.
At feſſi tandem cives infanda furentem
Armati circumſiſtunt ipſumque domumque:
Obtruncant ſocios, ignem ad faſtigia jactant.
Ille inter caedes Rutulorum elabſus in agros
Confugere, et Turni defendier hoſpitis armis.
Ergo omnis furiis ſurrexit Etruria juſtis:
Regem ad ſupplicium praeſenti Marte repoſcunt.
His ego te, Aenea, ductorem millibus addam.
Toto namque fremunt condenſae litore puppes,
Signaque ferre jubent: retinet longaevus haruſpex

Poetry, ſays Dacier, is like painting, which draws the greateſt beauties from the ſimpleſt cuſtoms: and even in hiſtory, we receive a ſenſible pleaſure from the leaſt circumſtance that denotes the cuſtoms of ancient times. It may be added, that the poet, as well as the painter, is obliged to follow the cuſtoms of the age, of which he writes or paints. A modern dreſs would ill become Achilles or Ulyſſes: ſuch a conduct would be condemned as an abſurdity in painting, and ought to be ſo in poetry.

To blame the ancient poets for copying nature faithfully, (ſays Fenelon) is to find fault with M. Mignard and M. Rigault, for drawing exact pictures. Ought Momus to be drawn like Jupiter? Silenus like Apollo? Alecto like Venus, &c.? Muſt our preſent court be painted with the ruffs and beards uſed in former reigns? — Archbiſhop of Cambray's letter to the French Academy, pag 317.

645. *What tongue.*] The abhorrence which this good old king expreſſes for the cruelties of Mezentius is extremely natural, and they are artfully mentioned by the poet to raiſe our hatred of his barbarous character, which makes a fine contraſt to Evander's.

663. *At once Etruria.*] Etruria had anciently two kings; the ſeat of one of them was at Cæris, or Cervetere; and of the other at Coritum, or Cortona. There were twelve chief cities

in

For ages flouriſh'd this diſtinguiſh'd town;
Vaſt was her wealth, and glorious her renown;
Till ſtern Mezentius made her ſons obey
His lawleſs arms, and arbitrary ſway.
What tongue can ſuch barbarities record,
Or count the ſlaughters of his ruthleſs ſword?
Give him, ye gods! if juſtice you regard,
Give him, and all his race, the due reward!
'Twas not enough, the good, the guiltleſs bled;
Still worſe; he bound the living to the dead.
Theſe, limb to limb, and face to face he join'd,
(Oh! monſtrous crime of unexampled kind!)
Till choak'd with ſtench the ling'ring wretches lay,
And in the loath'd embraces dy'd away.
At length, their patience tir'd, his ſubjects roſe,
Beſiege the tyrant, and his walls incloſe,
Subdue his guards, deſtroy his friends, and aim
Full at the regal towers the vengeful flame;
While for defence to Turnus he withdrew,
And ſafe, thro' all the cloud of ſlaughter, flew.
But arm'd by juſt revenge, the Tuſcan band
To death the royal fugitive demand.
At once Etruria fires her martial train,
And all her ſons embattled ſpread the plain.
By me diſpos'd, ſhall march theſe mighty hoſts
Beneath thy conduct, from their native coaſts.
For now, ev'n now their fleets have reach'd the land,
And the tall ſhips are rang'd along the ſtrand;
They wait the ſignal, for the fight prepare;
But thus a ſage retards the moving war;

in Etruria: the deputies from each of which met, to elect theſe kings. Their eſtabliſhment had an air of freedom.

In Æneas's time, Mezentius was the king, at Cæris; and Tarchon, at Cortona. Hence Silius Italicus, L. 8. 474. ſeems to comprehend under the names of theſe two cities, all Etruria.

Lectos Cære viros, lectos Cortona ſuperbi
Tarchontis domus——

Fata canens, O Maeoniae delecta juventus,
Flos veterum virtuſque virûm, quos juſtus in hoſtem
Fert dolor, et merita accendit Mezentius ira;
Nulli fas Italo tantam ſubjungere gentem:
Externos optate duces. tum Etruſca reſedit
Hoc acies campo monitis exterrita divôm.
Ipſe oratores ad me regnique coronam
Cum ſceptro miſit, mandatque inſignia Tarcho,
Succedam caſtris, Tyrrhenaque regna capeſſam.
Sed mihi tarda gelu ſaecliſque effoeta ſenectus
Invidet imperium, ſeraeque ad fortia vires.
Gnatum exhortarer, mixtus ni matre Sabella
Hinc partem patriae traheret. tu, cujus et annis
Et generi fata indulgent, quem numina poſcunt,
Ingredere, ô Teucrûm atque Italûm fortiſſime ductor.
Hunc tibi praeterea ſpes et ſolatia noſtri
Pallanta adjungam. ſub te tolerare magiſtro
Militiam et grave Martis opus, tua cernere facta
Adſueſcat, primis ac te miretur ab annis.
Arcadas huic equites bis centum robora pubis
Lecta dabo; totidemque ſuo tibi nomine Pallas.
Vix ea fatus erat: defixique ora tenebant
Aeneas Anchiſiades et fidus Achates,

Where, by the way, *ſuperbus* ſeems to be uſed in a good ſenſe (as it is often in the Latin, *populum latè regem, belloque ſuperbum*, Æn. 1. 21. of the Trojans; and *ſuperbæ virtute & factis animæ*, S. Ital. 10. 573. and the languages derived from it,) becauſe Tarchon aſſiſted in helping Æneas to the throne; and conſequently towards the eſtabliſhing of the Cæſars. This alliance of Æneas and Tarchon is pointed out by Virgil ſo early as in the third book of the Æneid: where his great gods tell him, "That Crete is not the place he is to fix at: no; he is "to go on for Italy, and Cortona." *Coritum, terraſque requiri Auſonias.* Æn. 3. 171. SPENCE.

'Ye choſen martial train, the glorious grace
'And flower of all our old Mæonian race,
'Tho', by juſt rage inſpir'd, your hoſts are led
'To pour full vengeance on your tyrant's head,
'No Latian chief theſe armies muſt command;
'Chuſe ſome brave general from a foreign land.'
With that, their forces ſtop'd in theſe abodes,
Struck with this aweful warning of the gods.
To me, their chief bold Tarchon ſent, before,
The crown, and every type of regal pow'r;
Me they requeſt to lead their armies on,
Accept the ſway, and fill the vacant throne.
But for theſe ſilver hairs 'tis far too late
To mix in battles, or the cares of ſtate;
Vain were the thoughts, ſo great a war to wage;
Too rough the taſk for unperforming age;
My ſon had led them, but his race withſtood;
Born half a native by the mother's blood.
But thou, great prince, whoſe years and godlike line
Stand well approv'd by every pow'r divine,
Go thou; the high imperial taſk ſuſtain;
Go; to ſure conqueſt lead the vengeful train;
And let my Pallas by thy ſide engage,
Pallas, the joy of my declining age,
Beneath ſo great a maſter's forming care,
Let the dear youth learn every work of war;
In every field thy matchleſs toils admire,
And emulate thy deeds, and catch the glorious fire!
Beneath his ſtandard rang'd, a choſen force
I ſend, two hundred brave Arcadian horſe;
And, to ſupport the gathering war, my ſon
Shall lead an equal ſquadron of his own.
He ſaid; the prince and friend, in cares profound,
Long fixt their eyes with anguiſh on the ground,

Multaque dura ſuo triſti cum corde putabant;
Ni ſignum cælo Cytherea dediſſet aperto.
Namque improviſo vibratus ab æthere fulgor
Cum ſonitu venit, et ruere omnia viſa repente,
Tyrrhenuſque tubæ mugire per æthera clangor.
Suſpiciunt: iterum atque iterum fragor increpat ingens.
Arma inter nubem cæli in regione ſerena
Per ſudum rutilare vident, et pulſa tonare.
Obſtupuere animis alii; ſed Troïus heros
Agnovit ſonitum, et divæ promiſſa parentis.
Tum memorat: Ne vero, hoſpes, ne quære profecto,
Quem caſum portenta ferant: ego poſcor Olympo.
Hoc ſignum cecinit miſſuram diva creatrix,
Si bellum ingrueret; Volcaniaque arma per auras
Lataram auxilio.
Heu, quantæ miſeris cædes Laurentibus inſtant!

707. *Swift from the opening heavens, with aweful ſound,* &c.] Dryden in this place, without any authority from Virgil, repreſents Venus as thundering:

But his bright mother from an opening cloud,
To chear her iſſue, thunder'd thrice aloud. ver. 693.

"Tho' it is true, ſays Mr. Spence, that the augurs of old did ſometimes attribute the power of caſting forth lightnings to all the twelve great gods (in an inferior ſenſe, to what was attributed by them to Jupiter, Juno, and Minerva,) yet I do not imagine, that Virgil here ſpeaks of Venus's caſting forth the lightning; and much leſs, of her thundering. The paſſage indeed, is difficult; ſo difficult, that moſt of the commentators quite paſs it by. But if they had of old in Italy, that phenomenon which we call the *aurora borealis*, and you were to view this paſſage in that light, it might perhaps be eaſy enough. That darting brightneſs; the ruſhing of the heavens; even the hearing of ſtrange noiſes, and the fancied appearance of arms; I remember, were all things talked of, on the appearance of the extraordinary phenomenon of this kind, in all our northern parts of Europe in the year 1716." Polymet. Dial. 20. n. 25.

To this remark I ſhall beg leave to add, that theſe phenomena are a fine preparative and introduction to the preſenting the armour; and thoſe who are ſhocked at their being preternatural, are to remember, that they are brought about by a goddeſs. The thought of Venus ſhewing her ſon the armour in the heavens,

Sad, and dejected at the ſhort ſupply;
Till Venus gave a ſignal from the ſky;
Swift from the opening heavens, with aweful ſound,
A ſudden ſplendor broke, and blaz'd around.
A rolling general din they heard from far;
And the loud Tyrrhene trumpets rend the air.
While thus, amaz'd, they gaze with wondering eyes,
Peal after peal runs rattling round the ſkies.
At laſt bright claſhing arms the train behold,
That fluſh the ſkies, and fringe the clouds with gold.
But ſoon Æneas knew the loud alarms,
The promis'd preſent of immortal arms.
To me alone, my royal friend, he cries,
This ſign belongs, an omen from the ſkies,
My mother promis'd theſe portents in air,
On the firſt opening of the waſteful war;
To me ſhe brings, thro' yon etherial road,
Thoſe glorious arms, the labour of a god!
Oh! what a gathering ſtorm of ſlaughter ſpreads
On yonder hoſts, and blackens o'er their heads!

heavens, and ſhaking it among the clouds, is ſublimely conceived, and occaſions that noble ſpeech of Æneas, which is as fine a piece of poetical enthuſiaſm as any thing in our author.

Upon the whole it will be neceſſary to obſerve, that though *intonat* and *tonare*, are here made uſe of, yet it cannot be inferred from either of them, that it actually thundered. The *iterum fragor intonat ingens*, implies, that the noiſe was loudly repeated; but if the word *intonat* ſeem to ſome critics, who are fond of literal meanings, to ſignify real thunder, I take this opportunity of informing them, that no leſs than fourteen approved copies read *increpat*; and among the reſt the Vatican, and that valuable one of the Medici. The *pulſa tonare*, means the claſhing of the armour; and Pierius tells us, that ſome very old books read *ſonare*. Servius, after a very peremptory manner, explains the *cum ſonitu venit—tonitrûs ſcilicet*; and adds, that the poet with his uſual exactneſs, makes the lightning precede the thunder. But I refer it to the impartial reader, whether we are obliged by the *vibratus ab aethere fulgor*, to underſtand preciſely the natural phenomenon of lightning.

Quas poenas mihi, Turne, dabis! quam multa ſub undas
Scuta virûm, galeaſque, et fortia corpora volves,
Thybri pater! poſcant acies, et foedera rumpant.
Haec ubi dicta dedit, ſolio ſe tollit ab alto;
Et primum Herculeis ſopitas ignibus aras
Excitat, heſternumque Larem, parvoſque Penatis
Laetus adit, mactant lectas de more bidentis
Euandrus pariter, pariter Trojana juventus.
Poſt hinc ad navis graditur, ſocioſque reviſit:
Quorum de numero, qui ſeſe in bella ſequantur,
Praeſtantis virtute legit: pars cetera prona
Fertur aqua, ſegniſque ſecundo defluit amni,
Nuntia ventura Aſcanio rerumque patriſque.
Dantur equi Teucris Tyrrhena petentibus arva:
Ducunt exſortem Aeneae: quem fulva leonis
Pellis obit totum, praefulgens unguibus aureis.
Fama volat parvam ſubito volgata per urbem,
Ocius ire equites Tyrrheni ad litora regis.
Vota metu duplicant matres, propiuſque periclo
It timor, et major Martis jam adparet imago.
Tum pater Euandrus dextram conplexus euntis
Haeret inexpletum lacrimans, ac talia fatur:
O mihi praeteritos referat ſi Juppiter annos!
Qualis eram, cum primam aciem Praeneſte ſub ipſa
Stravi, ſcutorumque incendi victor acervos;

756. *Oh! would almighty Jove.*] This ſpeech has two parts; and both of exquiſite beauty. In the former this old king, at ſeeing Æneas and his ſon with the troops marching to battle, is filled with the heroic ideas of his youth; and wiſhes he was now equal to thoſe brave exploits which he had formerly atchieved. In the latter, he turns the diſcourſe to his ſon, and aſſures him, that though oppreſſed with age and misfortunes, he will be content ſtill to live, ſo that his beloved Pallas return ſafe. But how pathetically does the poet prepare the incident of Pallas's death, by making Evander afterwards ſuppoſe the other alternative, and in the midſt of this ſuppoſition, by repreſenting him as fainting away, and carried off by the attendants! How much this laſt circumſtance would ſhine on the ſtage, need not be inſiſted on.

How ſhalt thou, Turnus, my full rage deplore!
How ſhall thy waves, old Tyber, ſmoke with gore,
When all thy ſtreams, incumber'd with the ſlain,
Roll ſhields, and helms, and heroes to the main!
Now let the perjur'd train their arms prepare;
Since 'tis their wiſh, I'll give a looſe to war!
He ſaid; and from the ſylvan throne retires;
Then on Alcides' altar wakes the fires.
Glad he returns, the offering to renew,
And to the houſhold gods the victims ſlew.
To the ſame rites return, with equal joy,
The hoary monarch and the youths of Troy.
Then to the ſhips he bends his courſe again,
There culls the flower of all the warrior train,
To wait him to the field; the reſt he ſends
With the glad tidings to his ſon and friends.
Smooth o'er the waves the painted veſſels glide,
And with the ſtream move gently down the tide.
Steeds are prepar'd to mount the Trojan train,
And ſpeed their progreſs to the Tuſcan plain.
But to their prince a courſer was aſſign'd,
Of matchleſs ſpirit and ſuperior kind.
The bounding ſteed a lion's ſpoils infold,
With paws dependent, ſheath'd in ſhining gold.
Strait thro' the city flies the loud report
Of troops advancing to the Tuſcan court.
The ſhrieking matrons weary heav'n with pray'r;
Near and more near they view, in wild deſpair,
The horrid image of gigantic war.
The good old monarch then embrac'd his ſon,
And with a flood of tender tears begun:
Oh! would almighty Jove once more renew
That vigorous ſtrength of youth, which once I knew;
When, by this hand, beneath her rocky wall,
Præneſte ſaw her vanquiſh'd armies fall;
When, victor of the field, and crown'd with fame,
With piles of hoſtile ſhields, I fed the flame,

Et regem hac Herylum dextra ſub Tartara miſi:
Naſcenti cui tris animas Feronia mater
(Horrendum dictu) dederat, terna arma movenda;
Ter leto ſternendus erat: cui tunc tamen omnis
Abſtulit haec animas dextra, et totidem exuit armis.
Non ego nunc dulci amplexu divellerer uſquam,
Gnate, tuo: neque finitimo Mezentius umquam
Huic capiti inſultans, tot ferro ſaeva dediſſet
Funera, tam multis viduaſſet civibus urbem.
At vos, ô ſuperi, et divôm tu maxume rector
Juppiter, Arcadii quaeſo miſereſcite regis,
Et patrias audite preces. ſi numina veſtra
Incolumem Pallanta mihi, ſi fata reſervant,
Si viſurus eum vivo, et venturus in unum;
Vitam oro: patior quemvis durare laborem.
Sin aliquem infandum caſum, Fortuna, minare;
Nunc, nunc ô liceat crudelem abrumpere vitam,
Dum curae ambiguae, dum ſpes incerta futuri,
Dum te, care puer, mea ſera et ſola voluptas,
Conplexu teneo: gravior neu nuntius auris
Volneret. haec genitor digreſſu dicta ſupremo
Fundebat: famuli conlabſum in tecta ferebant.
Jamque adeo exierat portis equitatus apertis:
Aeneas inter primos et fidus Achates:
Inde alii Trojae proceres. ipſe agmine Pallas

762. *Great Herilus.*] Herilus king of Prænefte oppoſed the coming of Evander into Italy. Evander ſlew him and his followers, and burnt their ſhields. Servius imagines, that the poet alludes to Tarquinius Priſcus burning the ſhields of the Sabines, as an offering to Vulcan.

790. *With theſe laſt.*] The pauſe in the original at the firſt word in the line, *volneret*;—judiciouſly repreſents the king's ſtopping ſhort, and fainting away.

And ſent great Herilus, of matchleſs might,
Their martial monarch, to the ſhades of night;
On whom, deſcended from celeſtial blood,
Three lives his goddeſs * mother had beſtow'd.
Wond'rous to tell! the warrior thrice was ſlain,
As oft reviv'd, and arm'd, and fought again.
Thrice, tho' renew'd for fight, the monarch bled,
And thrice, of all his arms I ſtripp'd the dead.
Such were I now—not all theſe dire alarms,
Dangers, or deaths, ſhould tear me from thy arms:
Nor had Mezentius thus his ſlaughters ſpread,
Thus heap'd with wrongs thy father's aged head;
Nor thus unpuniſh'd ſtretch'd his rage abhorr'd
O'er towns, diſpeopled by his waſteful ſword.
But hear, ye gods! and heaven's great ruler, hear,
With due regard, a king's and father's pray'r!
My dear, dear Pallas, if the fates ordain
Safe to return, and bleſs theſe eyes again:
With age, pain, ſickneſs, this one bleſſing give;
On this condition I'll endure to live.
But oh! if fortune has decreed his doom,
Now, now, by death, prevent my woes to come;
Now, while my hopes and fears uncertain flow;
Now, ere ſhe lifts her hand to ſtrike the blow;
While in theſe feeble arms I ſtrain the boy,
My ſole delight, my laſt ſurviving joy!
Ere the ſad news of his untimely doom
Muſt bow this hoary head with ſorrow to the tomb!
With theſe laſt words he ſwoon'd, and ſunk away:
His ſervants to the couch their breathleſs lord convey.
Now thro' the opening gates the warriors ride,
Æneas firſt, Achates by his ſide.
The Trojan chiefs ſucceed: amid the train
Young Pallas towers, conſpicuous o'er the plain.

* Feronia.

In medio chlamyde et pictis conſpectus in armis:
Qualis, ubi oceani perfuſus Lucifer unda,
Quem Venus ante alios aſtrorum diligit ignis,
Extulit os ſacrum caelo, tenebraſque reſolvit:
Stant pavidae in muris matres, oculiſque ſequuntur
Pulveream nubem, et fulgentis aere catervas:
Olli per dumos, qua proxima meta viarum,
Armati tendunt. it clamor, et agmine facto
Quadrupedante putrem ſonitu quatit ungula campum.
Eſt ingens gelidum lucus prope Caeritis amnem,
Religione patrum late ſacer: undique colles
Incluſere cavi, et nigra nemus abiete cingunt.
Silvano fama eſt veteres ſacraſſe Pelaſgos,
Arvorum pecoriſque deo lucumque diemque,
Qui primi finis aliquando habuere Latinos.
Haud procul hinc Tarcho et Tyrrheni tuta tenebant
Caſtra locis, celſoque omnis de colle videri
Jam poterat legio, ut latis tendebat in arvis.
Huc pater Aeneas, et bello lecta juventus
Succedunt, feſſique et equos et corpora curant.
At Venus aetherios inter dea candida nimbos
Dona ferens aderat: gnatumque in valle reducta
Ut procul egelido ſecretum flumine vidit,
Talibus adfata eſt dictis, ſeque obtulit ultro:

809. *Where Cære views.*] Livy ſtyles this city, *Sacrarium populi Romani, diverſorium ſacerdotum, ac receptaculum ſacrorum*, L. 1. Virgil here makes an elegant poetical uſe of the religious character of the place, in deſcribing a venerable grove of firs which ſtood near it.

In the Old Teſtament frequent mention is made of conſecrated groves among the followers of idolatry.

Thus, 2 Chron. xxiv. 18. 'And they left the houſe of the Lord God of their fathers, and ſerved groves and idols. And, 2 Chron. xiv. 3. 'He brake down the images, and cut down the groves.' The Jewiſh law forbad the planting groves near God's altar, as a part of the Pagan ſuperſtition. Deuteron. xiv.

All bright his military purple flow'd;
His poliſh'd arms with golden ſplendors glow'd.
So, bath'd in ocean, with a vivid ray
Flames the refulgent ſtar, that leads the day:
Wide thro' the ſky, before the ſacred light
Break, and diſperſe the ſcattering ſhades of night.
High on the battlements the mothers ſtand,
And, from the towers, ſurvey the martial band.
Thro' the thick woods, embody'd in array,
The glittering ſquadrons take the neareſt way.
Loud ſhouts ariſe; the thundering courſers bound
Thro' clouds of duſt, and paw the trembling ground.
A mighty grove, rever'd for ages, ſtood
Where Cære views with pride her rolling flood:
Hills clad with firr, to guard the hallow'd bound,
Roſe in the majeſty of darkneſs round.
In times of old, the pious Argive train,
The firſt poſſeſſors of the Latian plain,
To the great * guardian of the fields, had made
For ever ſacred the devoted ſhade,
And, on his ſolemn day, their annual offerings paid.
Not far from hence the Tuſcan hoſt diſpread
Their mighty camp, with Tarchon at their head.
From the tall towering point in full ſurvey,
Stretch'd o'er the vale, th' embattled army lay.
Hither Æneas, with his band, ſucceeds;
The train refreſh'd releaſe the panting ſteeds.
Meantime his beauteous mother, from on high,
Had brought the blazing preſent down the ſky.
By the cool ſtream the hero ſhe ſurvey'd
Within the winding vale, and thus ſhe ſaid:

xiv. 21. 'Thou ſhalt not plant thee a grove of any trees near unto the altar of the Lord thy God, which thou ſhalt make thee.'

* Sylvanus.

En perfecta mei promiſſa conjugis arte
Munera: ne mox aut Laurentis, gnate, ſuperbos,
Aut acrem dubites in proelia poſcere Turnum.
Dixit, et amplexus gnati Cytherea petivit:
Arma ſub adverſa poſuit radiantia quercu.
Ille deae donis ac tanto laetus honore
Expleri nequit, atque oculos per ſingula volvit,
Miraturque, interque manus et brachia verſat
Terribilem criſtis galeam flammaſque vomentem,
Fatiferumque enſem, loricam ex aere rigentem,
Sanguineam, ingentem: qualis, cum caerula nubes
Solis inardeſcit radiis, longeque refulget.
Tum levis ocreas electro auroque recocto,
Haſtamque et clipei non enarrabile textum.
Illic res Italas, Romanorumque triumphos,
Haud fatûm ignarus venturique inſcius aevi
Fecerat ignipotens: illic genus omne futurae
Stirpis ab Aſcanio, pugnataque in ordine bella.
Fecerat et viridi foetam Mavortis in antro
Procubuiſſe lupam: geminos huic ubera circum
Ludere pendentis pueros, et lambere matrem
Inpavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere lingua.

833. *The wondering.*] When Jaſon brings the golden fleece from the grove to the ſhip, in Apollonius Rhodius, Book 3. the Argonauts gaze on it with ſurprize and delight; every one takes a pride in handling it, and turning it round. Virgil ſeems here to have had that beautiful paſſage in his eye. Thus alſo Sir Triſtram, in Spenſer's Fairy Queen, Book 6. Canto 2. Stanza 39.

> But Triſtram then deſpoyling that dead knight
> Of all thoſe goodly ornaments of praiſe,
> Long fed his greedy eyes with the fair ſight
> Of the bright metall, ſhining like ſunne rayes;
> Handling and turning them a thouſand wayes.

852. *The foſtering wolf.*] Virgil, ſays Servius, was careful to expreſs the particular attitude, which we ſee in ſtatues of this wolf. Mr. Spence, in his Polymetis, obſerves, that ſhe is often

to

:hold the promis'd arms: in every part
/ulcan labour'd with immortal art.
' dare thy foes, collected in thy might,
' call the haughty Turnus to the fight.
n the fair queen her joyful ſon embrac'd,
by an oak, the radiant burthen plac'd.
wondering chief with ſudden rapture glow'd,
ck with the glorious labours of the god.
niſh'd at the blazing arms he ſtands,
, one by one, he pois'd 'em in his hands.
ſword, with death all pointed, he admires,
the proud helm, that ſhoots a length of fires.
mighty corſlet caſt a vivid ray;
h ſcales of braſs and ſanguine colours gay;
, like a flaming cloud, refulgent ſhone,
:'d with the glancing glories of the ſun.
poliſh'd greaves his manly thighs infold,
h mingled metals wrought and ductile gold.
h joy the weighty ſpear the prince beheld;
moſt admir'd the huge myſterious ſhield;
there had Vulcan, ſkill'd in times to come,
lay'd the triumphs of immortal Rome;
re all the Julian line the god had wrought,
charg'd the gold with battles yet unfought.
: in a verdant cave's embow'ring ſhade,
foſtering wolf and martial * twins were laid;
indulgent mother, half reclin'd along,
ile at her dugs the ſportive infants hung,
k'd fondly back, and form'd 'em with her tongue.

: ſeen in this attitude, in gems and relievos. The poet is ;ed to Ennius for the

——— *Gemineique huic ubera circum*
Ludunt pendentes pueri ——— Annal. L. 1.

teresi cervice reflexam, is Tully's, De Nat. D. L. 2. 42.

* Romulus and Remus.

Nec procul hinc Romam, et raptas ſine more Sabinas
Conſeſſu caveae, magnis Circenſibus actis,
Addiderat, ſubitoque novom conſurgere bellum
Romulidis, Tatioque ſeni, Curibuſque ſeveris.
Poſt idem inter ſe, poſito certamine, reges
Armati Jovis ante aram, pateraſque tenentes
Stabant, et caeſa jungebant foedera porca.
Haud procul inde, citae Mettium in diverſa quadrigae
Diſtulerant, (at tu dictis, Albane, maneres)
Raptabatque viri mendacis viſcera Tullus
Per ſilvam; et ſparſi rorabant ſanguine vepres.
Nec non Tarquinium ejectum Porſenna jubebat
Accipere, ingentique urbem obſidione premebat:
Aeneadae in ferrum pro libertate ruebant.
Illum indignanti ſimilem, ſimilemque minanti
Aſpiceres; pontem auderet quod vellere Cocles,
Et fluvium vinclis innaret Cloelia ruptis.
In ſummo cuſtos Tarpeiae Manlius arcis
Stabat pro templo, et Capitolia celſa tenebat,
Romuleoque recens horrebat regia culmo.

856. *Next Rome.*] For an account of the diſpoſition of the figures on the ſhield, and the various ordonnance of each picture, ſee the Diſſertation, ad calc.

879. *Roof'd with homely reed.*] The *regia*, or palace here mentioned, cannot be underſtood of the Capitol, which when it was beſieged by the Gauls, was a magnificent building; and, that a thatched covering, and golden (or gilded) porticos are moſt abſurdly inconſiſtent, is obvious. The commentators in general, underſtand, that *regia* ſpecifies the original palace of Romulus thatched with ſtraw, and preſerved in the Capitol as a relic. De La Cerda obſerves, that this houſe was from time to time repaired by the Romans, whence it is here called *recens*.

In theſe days of luxury, we can ſcarce conceive any ſuch thing, as a thatched houſe to have been a palace; or of great men and princes having no other beds than a heap of ſtraw: and yet the latter was not ſo far from our times, as we may be apt to imagine.—Thus Camden, in ſpeaking of Edburton, (a little village near Aileſbury, in Buckinghamſhire) ſays, that it was a manor-royal; and that ſeveral yard lands were given to it by the king, on condition, "That the holders thereof, ſhould find LITTER, "that is STRAW, for the king's bed, whenever he ſhould come "hither."

Next Rome appear'd; here ſhriek the Sabine dames,
Surpriz'd, and raviſh'd at her ſolemn games.
In arms the Cures with their king appear,
And wage with infant Rome a ſudden war.
At length agreed, from fight the monarchs ceaſe,
And, at the ſhrine of Jove, conclude the peace.
Each king beſide the bleeding victim ſtands,
With lifted eyes, a goblet in his hands.
Here the mad courſers flew the foreſt o'er,
And, limb from limb, the perjur'd Metius tore.
As vengeful Tullus drags him thro' the wood,
The ſculptur'd trees are all bedrop'd with blood.
Here proud Porſenna, with his martial train,
Bids Rome receive her baniſh'd * king again.
Her noble ſons, ſurrounded with alarms,
Fly, in the cauſe of liberty, to arms.
While glorious Cocles all his hoſt withſtood,
And Cloelia broke her chains, and ſwam the flood.
With furious looks, tremendous to behold,
The raging monarch frown'd, and ſtorm'd in gold.
There, for the Capitol, brave Manlius ſtrove,
Fought like a god, and look'd a ſecond Jove.
There ſtood thy palace, Romulus, (decreed
The ſeat of empire,) roof'd with homely reed.

"hither." [Britan. p. 280, Ed. 1695.] Ramus, in ſpeaking of the reformation of the univerſity of Paris, mentions the following allowance there; *Pro tapetis & STRAMINE quodlibetariae, triginta ſolidi. In cardinali, pro tapetis & STRAMINÉ, triginta ſolidi.* There is a ſtreet in part of the univerſity of Paris, now called La Rue de Fouarre; and formerly called La Rue de Fourrage; there the ſtraw-market was kept formerly, to ſupply the ſtudents with freſh litter. Menage's Dict. vol. 1. Fourrage. Their ſchools were littered with ſtraw too, when they held their Quodlibets, or any other great diſputations. 'Twas ſo in Dante's time, according to Naudè. [Add. à l'Hiſt. de Louis XI. p. 175.]—Hence when Rabelais makes his Pantagruel diſpute againſt all comers, he makes him hold his diſputations in the

* Tarquinius Superbus.

Atque hic auratis volitans argenteus anſer
Porticibus Gallos in limine adeſſe canebat:
Galli per dumos aderant, arcemque tenebant
Defenſi tenebris et dono noctis opacae.
Aurea caeſaries ollis, atque aurea veſtis.
Virgatis fulgent ſagulis: tum lactea colla
Auro innectuntur. duo quiſque Alpina coruſcant
Gaeſa manu, ſcutis protecti corpora longis.
Hic exultantis Salios, nudoſque Lupercos,
Lanigeroſque apices, et labſa ancilia caelo
Extuderat: caſtae ducebant ſacra per urbem
Pilentis matres in mollibus: hinc procul addit
Tartareas etiam ſedes, alta oſtia Ditis;
Et ſcelerum poenas, et te, Catilina, minaci
Pendentem ſcopulo, Furiarumque ora trementem,
Secretoſque pios: his dantem jura Catonem.
Haec inter tumidi late maris ibat imago
Aurea; ſed fluctu ſpumabant caerula cano:
Et circum argento clari delphines in orbem
Aequora verrebant caudis, aeſtumque ſecabant,
In medio claſſis aeratas, Actia bella
Cernere erat: totumque inſtructo Marte videres
Fervere Leucaten, auroque effulgere fluctus.

Rue du Fouarra: De faict, par tous les carrefours de la ville miſt concluſions, en nombre de neuf mille, ſept cens, ſoixante & quatre, en tout ſçavoir; touchant en icelles les plus fortes doubtes, qui fuſſent en toutes ſciences: et premierement en la RUE DE FEURRE tint contre touts les Regents, Artiens, & Orateurs; & les miſt tous de cul. Liv. 2. chap. 10.) Where his commentator ſays; Les accula tous, & les obligea a ſe raſſeoir ſur leur PAILLE. [note 3.] The word litter probably comes from the French word for a bed, *lit:* The French ſtill generally uſe a pallaiſé, or ſtraw-bed, under their feather-beds. SPENCE.

880. *Here fled the ſilver gooſe thro' courts of gold.*] The antitheſis of *auratis* and *argenteus* at firſt ſight may appear inconſiſtent with the ſimplicity of Virgil; but we are to remember, that he is deſcribing a piece of art, in which the porticos were repreſented in gold, and the geeſe (agreeable to their natural colour) in ſilver. Thus afterwards (ver. 905.) the ocean is repreſented in gold, and the dolphins in ſilver. Servius

Here fled the ſilver gooſe thro' courts of gold,
And, cackling loud, th' approaching Gauls foretold,
Thro' the thick foreſt move the hoſtile pow'rs,
And, favour'd by the night, invade the tow'rs.
Fair golden treſſes grace the comely train,
And every warrior wears a golden chain.
Embroider'd veſts their ſnowy limbs infold;
And their rich robes are all adorn'd with gold.
Two Alpine ſpears with martial pride they wield,
And guard their bodies with an ample ſhield.
The Salii next in ſolemn garbs advance;
And naked here the mad Luperci dance.
The pledge of future empire from the ſky,
The ſacred targe ſtrikes dazzling on the eye.
In ſtately cars the pious matrons rode,
Who ſav'd their country, and appeas'd the god.
  Far hence remov'd, appear the realms below,
The horrid manſions of eternal woe;
Where howl the damn'd; where Catiline in chains
Roars from the dark abyſs, in endleſs pains;
Sees the grim furies all around him ſpread,
And the black rock ſtill trembling o'er his head.
But in a ſeparate ſpace the juſt remain;
And aweful Cato rules the godlike train.
  Full in the midſt, majeſtically roll'd
The ſolemn ocean wrought in figur'd gold:
But hoary waves curl high on every ſide,
And ſilver dolphins cut the ſable tide.
  Amid the flood, two navies roſe to fight
With beaks of braſs; th' immortal Actian fight!
All charg'd with war the boiling billows roll'd,
And the vaſt ocean flam'd with arms of gold.

Servius obſerves, that the poet in the epithet *argenteus* alludes to a ſilver gooſe, which was kept in the Capitol, in memory of its being preſerved by the noiſe of theſe birds.

910. *Boiling billows.*] *Fervere*, ſays the original. The critics tell us, that Virgil uſes *fervere* ſhort, that the ſound may

Hinc Auguſtus agens Italos in proelia Caeſar
Cum Patribus Populoque, Penatibus et magnis dîs,
Stans celſa in puppi: geminas cui tempora flammas
Laeta vomunt, patriumque aperitur vertice ſidus.
Parte alia ventis et dîs Agrippa ſecundis
Arduus agmen agens: cui belli inſigne ſuperbum
Tempora navali fulgent roſtrata corona.
Hinc ope barbarica variiſque Antonius armis
Victor ab Aurorae populis et litore rubro
Aegypton, vireſque Orientis, et ultima ſecum
Bactra vehit; ſequiturque (nefas) Aegyptia conjunx.
Una omnes ruere, ac totum ſpumare reductis
Convolſum remis roſtriſque tridentibus aequor.
Alta petunt: pelago credas innare revolſas
Cycladas, aut montis concurrere montibus altos.
Tanta mole viri turritis puppibus inſtant.
Stuppea flamma manu, telique volatile ferrum
Spargitur. arva nova Neptunia caede rubeſcunt.
Regina in mediis patrio vocat agmina ſiſtro:
Necdum etiam geminos a tergo reſpicit anguis.
Omnigenumque deûm monſtra et latrator Anubis,
Contra Neptunum et Venerem, contraque Minervam

agree more with the ſenſe of the word; whereas his true reaſon was, his imitating the practice of the ancients, who, as we learn from Quintilian, uſed *ſervo* and *ferveo*, indifferently. Many of theſe old words in Virgil, have probably been altered by the tranſcribers. Pictai *veſtis* & aquai, *Virgilius amantiſſimus vetuſtatis carminibus inſeruit.* Quintil. Inſt. Or. L. 1. Polymetis, pag. 21.

926. *But O!—the curſe.*] It was impoſſible for the tranſlator to reach the brevity and the energy of the ſingle word *nefas!* in the original.

938. *Nor ſees the ſnakes.*] The commentators in general, underſtand ſimply, by *necdum etiam*, &c. ſhe did not perceive her death approaching. As ſhe was to die by the bite of aſps, ſays Trapp, it is here elegantly ſuppoſed, that Vulcan had engraved them behind her, to ſhew what was to be her deſtiny; tho' ſhe was not then apprehenſive of it.

Here leads divine Auguſtus, thro' the floods,
The ſons of Rome, her fathers and her gods:
From his high ſtern the martial ſcene ſurveys,
While ſtreaming ſplendors round his temples blaze;
His ſparkling eyes a keener glory ſhed,
Than his great father's ſtar, that glitters o'er his head.
Next, with kind gales, the care of every god,
Agrippa leads his ſquadron thro' the flood.
A naval crown adorns the warrior's brows,
And fierce he pours amid th' embattled foes.
There brings proud Antony his various bands,
From diſtant nations, and from barbarous lands.
Diſpeopled Egypt fills the watry plain,
And the whole Eaſtern world o'erſpreads the main.
But O!—the curſe of Rome, the ſhame of war,
His * Pharian conſort follows in the rear!
Ruſh the fierce fleets to fight! beneath their oars
And claſhing beaks, the foaming ocean roars!
All big with war the floating caſtles ride,
In bulk enormous, o'er the yielding tide;
The frothy ſurge like moving mountains ſweep,
Or iſles uprooted, rolling round the deep.
Spears, darts and flames fly furious o'er the main;
The fields of Neptune take a crimſon ſtain.
The beauteous queen, amidſt the dire alarms,
With her loud timbrels calls her hoſts to arms,
Flies to the fight, nor ſees the ſnakes, that wait
And hiſs behind, dread miniſters of fate!
Againſt great Neptune, in his ſtrength array'd,
And beauteous Venus, and the blue-ey'd maid,
Engage the dog Anubis, on the floods,
And the lewd herd of Egypt's monſter gods.

* Cleopatra.

Tela tenent. ſaevit medio in certamine Mavors
Caelatus ferro, triſteſque ex aethere Dirae;
Et ſciſſa gaudens vadit Diſcordia palla:
Quam cum ſanguineo ſequitur Bellona flagello.
Actius haec cernens arcum intendebat Apollo
Deſuper: omnis eo terrore Aegyptos et Indi,
Omnis Arabs, omnes vertebant terga Sabaei.
Ipſa videbatur ventis regina vocatis
Vela dare, et laxos jam jamque inmittere funis.
Illam inter caedes pallentem morte futura
Fecerat ignipotens undis et Iapyge ferri:
Contra autem magno maerentem corpore Nilum,
Pandentemque ſinus, et tota veſte vocantem
Caeruleum in gremium latebroſaque flumina victos.
At Caeſar, triplici invectus Romana triumpho
Moenia, Dîs Italis votum inmortale ſacrabat,
Maxima tercentum totam delubra per urbem.
Laetitia ludiſque viae plauſuque fremebant:
Omnibus in templis matrum chorus, omnibus arae:
Ante aras terram caeſi ſtravere juvenci.
Ipſe, ſedens niveo candentis limine Phoebi,
Dona recognoſcit populorum, aptatque ſuperbis

944. *In poliſh'd ſteel.*] Virgil makes uſe of three different metals in the relievo of this ſhield, and each is applied not without reference to the colour or nature of the thing repreſented: mention has been already made of ſilver and gold; and here the poet, with great propriety, figures the image of the god of war in ſteel.

In poliſh'd ſteel, conſpicuous from afar,
Amid the tumult ſtorms the god of war.
Her robes all rent, with many an ample ſtride,
Grim Diſcord ſtalk'd, triumphant o'er the tide.
Next, with her bloody ſcourge Bellona flies,
And leads, in fatal pomp, the furies of the ſkies.
Mean time, enthron'd on Actium's towering height,
The god of day ſurveys the raging fight,
And bends his twanging bow. With ſudden dread,
At the dire ſignal, all Arabia fled:
At once retire, in wild confuſion hurl'd,
Egypt, and all th' aſſembled Eaſtern world.
Amid the ſlaughters of the fight was ſeen,
Pale with the fears of death, the Pharian queen;
Aghaſt, ſhe calls the kind propitious gales
To ſpeed her flight; and ſpreads her ſilken ſails.
The god diſplay'd her figure, full in view,
As o'er the floods with weſtern winds ſhe flew.
While ſunk in grief, the mighty Nile bemoans
The ſhame and ſlaughter of his vanquiſh'd ſons.
He ſaw the rout; his mantle he unroll'd,
Spread forth his robes, and open'd every fold,
Expanded wide his arms, with timely care,
And in his kind embrace receiv'd the flying war.
Now moves great Cæſar (all his foes o'ercome,)
With three proud triumphs thro' imperial Rome;
And pays immortal honours to the ſkies:
Behold at once three hundred temples riſe!
The ſtreets reſound with ſhouts and ſolemn games;
And to the temples throng the Roman dames
With ardent pray'rs: high altars riſe around;
And with the blood of victims ſmokes the ground.
He ſits enthron'd in Phœbus' Parian fane;
In ranks before him paſs the vanquiſh'd train,
While he accepts the gifts that crown his toils,
And hangs on high the conſecrated ſpoils.

Poſtibus: incedunt victae longo ordine gentes,
Quam variae linguis, habitu tam veſtis et armis.
Hic Nomadum genus, et diſcinctos Mulciber Afros,
Hic Lelegas, Caraſque, ſagittiferoſque Gelonos
Finxerat. Euphrates ibat jam mollior undis,
Extremique hominum Morini, Rhenuſque bicornis;
Indomitique Dahae, et pontem indignatus Araxes.
Talia, per clipeum Volcani, dona parentis
Miratur, rerumque ignarus imagine gaudet;
Adtollens humero famamque et fata nepotum,

981. *Diſcordant tongues.*] It has been objected to the poet that he hath made Vulcan repreſent nations that ſpoke different languages; a thing impoſſible to be expreſſed in ſculpture. But Pope has vindicated him by obſerving, that, if a painter ſhould put into a picture, one town of France, and another of Flanders, might not one ſay, they were two towns that ſpoke different languages?——Thus Pliny ſays of Apelles, that he painted Clytus on horſeback, going to battle, and demanding his helmet of his ſquire; of Ariſtides, that he drew a beggar whom he could almoſt underſtand, *paene cum voce*: of Cteſilochus, that he had painted Jupiter bringing forth Bacchus, and crying out like a woman, *et muliebriter ingemiſcentem*; and of Nicæarchus, that he had drawn a piece, in which Hercules was ſeen very melancholy on reflecting upon his madneſs, *Herculem triſtem, inſaniae poenitentiâ*. No one ſure will condemn thoſe ways of expreſſion, which are ſo common. POPE's Obſervations on the Shield of Achilles, borrowed from M. Dacier, Iliad. B. 17.

992. *Glorious gift.*] There is an abſolute neceſſity in the Iliad for Vulcan to make armour for Achilles; Patroclus, to whom this hero had lent his armour being ſlain, and the armour itſelf being taken for a ſpoil. This gives a beautiful propriety to this incident in Homer. Is there ſo ſtrong and ſo indiſpenſable a reaſon in our poet, for introducing a deſcription of Æneas's armour?

997. *The fortunes of his race.*] *Adtollens humero*, in the original. This verſe, ſays Addiſon, is perhaps the wittieſt in Virgil. There is doubtleſs a mixture of ideas in it, very much in the manner of our modern writers, who make one part of their deſcriptions relate to the repreſentation, and the other to the thing that is repreſented.

re the victor move the mighty throngs,
h different habits and diſcordant tongues.
: paſs, diſtinguiſh'd by the god of fire,
ſons of Afric in their looſe attire;
Carians march; the bold Numidians ride;
Gelons ſhine with quivers at their ſide.
: croud the Daæ; and the nations, there,
n earth's laſt ends aſſembled to the war.
: with diminiſh'd pride Euphrates mourns;
re the maim'd Rhine bemoans his broken horns:
fierce Araxes, bridg'd of old in vain,
r bends, ſubmiſſive, to the Roman chain.
ich was the glorious gift in every part
Vulcan finiſh'd with immortal art:
e forms unknown, that grac'd its ample field;)
prince with joy ſurveys the ſtory'd ſhield:
t he bears the triumphs yet to come,
fortunes of his race, the fates of mighty Rome.

FINIS.

EXCVRSVS IV.

De Aeneae clipeo.

VIII, 625. *Clipei non enarrabile textum.* Inuenti laudem in ſplendido hoc loco Virgilio non magis, quam in tot aliis, quae in Aeneide merito miramur, deberi, nota res eſt. Praeiuerat Homerus clipeo Achillis Il. Σ, et Heſiodus, aut quiſquis ille fuit, clipeo Herculis. Sed ingenii vim tanto acriorem exhibuit poeta ornando et expoliendo eo, quod ab aliis iam occupatum fuerat. Atqui nec ea ingenii infimae laus eſt. Quae autem in hoc epiſodio inprimis probanda ſunt, haec eſſe arbitror: primum, quod argumentum elegit argumento et conſilio carminis lectorumque Romanorum ingeniis inprimis accommodatum, cum Homerus tantum mirabilia vel adſpectu aut varietate grata ſectatus eſſet; Fecit id porro cum ſumma maieſtate verborum, ſententiarum et phantaſmatum; Conſequutus etiam eſt nouas mirationis cauſſas per expoſitionem rerum futurarum, quarum cognoſcendarum animus humanus auidiſſimus eſt: Cumque adeo res Romanas tanquam vaticinii aliquo genere narraret, ad grauiorem ſpiritum aſſurgere, res ad miraculum euehere, augere et amplificare tuto potuit. Sane quidem Aeneae omnia iſta, quae in clipeo expreſſa videbat, prorſus obſcura eſſe debuerunt; verum in his lectorum potius voluptati, quam herois perſonae, conſulere licuit.

Ex artificii veteris deſcriptione paſſim poetae carminum

ſuorum ornamenta petierunt, quo veteres fabulas in eo expreſſas narrare liceret. Inter varia inuenta nullum tamen aliud genus opportunius eſſe videtur clipeo, ſi priſcum clipeos ſculpto opere ornandi morem reputes. Multo minus commode v. c. Apollonius I, 721 ſqq. fabulas Iaſonis pallae intextas enarrat, Europae calatho Moſchus Idyll. II, 37 ſqq. in veſte ſtragula Catull. LXIV, 50 ſqq. in cratere expreſſas fabulas Ouid. Met. XIII, 681. et in foribus regiae Solis lib. II, 5 ſqq. In palla Harmoniae orbem terrarum aeu pictum exhibet Nonnus Dionyſ. XLI. p. 1070 et ſic alii alia. Nulla in his omnibus materia, nullum artis opus, quo magnam rerum varietatem expreſſam ſatis recte commemoret aliquis.

Acumen autem Virgilii in rerum dilectu et ſummum ornatum cognoſcere qui volet, non modo Homericum illum et Heſiodeum clipeum comparet neceſſe eſt, verum eos quoque, qui ad eius exemplum idem argumentum retractare voluerunt: Silium lib. II, 395 ſq. Quintum Cal. V. pr. Nonnum lib. XXV. p. 664.

Praerepta erant Virgilio, vt in tot aliis, ea, quae in quaque re, in quoque phantaſmate, primus ingenii impetus, ipſa naturae vis, primo loco offerre ſolet animo. Haec occupare liberum erat Homero, tanquam in vacuam poſſeſſionem venienti: adeoque eum omnes poſt ſe victuros poetas ſuperare in multis neceſſe erat, ſic vt ipſe nunquam ab ipſis vinci poſſet. Cum tamen exponeret omnia cum ſimplicitate ſumma, reliquit hoc ipſo ingeniis aliis laudem ſaltem ex eorum, quae pertractaſſet, exornatione et expolitione.

Homericus clipeus haud dubie plus habebat veritatis, maioremque faciebat operis, tam affabre facti, vt dei manus haberetur, mirationem, quod ad vitae priſcae morem, ſenſum, opinionem, quam totum eius opus ſpirat, haec erant narrata. Phantaſmata, quae oculorum animique ſenſui obiicit, ἐναργείας habent maximam: ſunt grandia, pulchra, ſuauia.

Itaque

Itaque Miltonus in diuino loco de Adami viſo ex colle Paradiſi lib. XI, 639. eum in multis, quam noſtrum poetam, exprimere maluit. In Virgilio contra captatam occaſionem, imitationis ſtudium, argutias varietatis agnoſcas facile. Dum autem artis et ingenii expectationem his ipſis facit, excutit ille animis noſtris antiquae heroum vitae, in qua verſari debebat narratio, morem ſpeciemque, quae tam iucundum errorem in Homero obiicit, vt ea, quae fabuloſe tradita, praeter rei naturam in ipſo clipeo narrata, occurrunt, credi tamen ab iis hominibus et recte credi potuiſſe arbitremur. Virgilium autem apparet multa non credidiſſe, quae alios credere voluit: et hoc voluptatis vim omnem imminuit. Vtinam ſaltem grauiorem et probabiliorem cauſſam reperiſſet, cur Aeneae clipeus diuina arte factus afferendus erat! Achillis clipeus Patroclo ſpoliato in Hectoris poteſtatem venerat.

Inferior Homero in hoc Maro eſt, quod, vt iam a Seruio obſeruatum, *illic ſingula, dum fiunt, narrantur: hic vero perfecto opere noſcuntur. Nam et hic arma prius accepit Aeneas quam ſpectaret; ibi, poſtquam omnia narrata ſunt, ſic a Thetide deferuntur ad Achillem.* Quae his ſubiicit alia Seruius, non probanda cenſeo: verum, cum ab Homero alteram rationem occupatam videret, quid faceret Maro, niſi, vt, ſi quid nouare volebat, quod vtique debebat, ad alteram vel inuitus deſcenderet, narraretque adeo ac potius deſcriberet, quae iam facta erant. Sed haec iam docte ac ſubtiliter expoſuit Leſſingius V. C. in Laocoonte p. 184 ſqq.

Pugnam in clipeo exſculptam Romanus poeta egregie variauit, ſi cum Homerico et Heſiodeo clipeo compares. Graeci poetae illo antiquo ſermone praeclare in hoc vſi erant, vt Ἔριδα, Κῆρα, Φόβον, in acie conſtituerent. Reddita haec ipſa aut ſimilia ſculptoris arte fuerunt in Cypſeli arca apud Pauſaniam, quae ſigillatim olim accuratius a me expoſita ſunt: Virgilius pugnam naualem ſubſtituit et ab Apolline

Apolline Actiaco propria rerum argumenta petiuit verſſ. 677 ſqq.

Cum in his Virgilium vel defendam vel excuſem: eſt aliud, quod ab aliis non reprehenſum video, ipſe aegre fero. In rerum ſcilicet dilectu, quas in clipeo exſculptas dedit, certum iudicium vix ſequutus videri poteſt. Omiſſis enim multo clarioribus factis intexuit nonnulla, quae quomodo inter inſigniora Romanorum facta vel fata referri potuerint non aſſequor: vt Metii Fuffetii ſupplicium, quod quomodo defendam non habeo: etiamſi dixero, Alba diruta Romam inſignia conſequutam eſſe incrementa. Religionum maieſtas excuſare forte poteſt Saliorum tripudia, Lupercorum diſcurſationes, matronarum pompam. In quibus tamen nimis preſſe et anguſte Homerum aemulatus eſſe videtur, qui v. 590 chorum elegantiſſime effinxerat. Anſerem volitantem, ſi omiſiſſet, argumenti maieſtati ad noſtrum ſenſum melius conſuluiſſet. Intercipitur porro totus argumenti Romani tenor rebus inferis interpoſitis, etſi video, quid in his ſequi potuerit poeta. Voluit forte Catilinae et Catonis meminiſſe, quorum alterum in inferis ſcelerum poenas luere par eſt credere. Sunt etiam haec ita poſita, vt clipei extremam oram obeant, terra in medio, et inter hanc inferaque loca mari interiecto. Habet ſpeciem aliquam, nec tamen multum probabilem, hoc, vt dicas, delegiſſe poetam ea, quorum illo tempore ſigna paſſim et ſculpta aere vel marmore opera Romae cernebantur. De Lupa, de Sabinis raptis, de Coclite, de Cloelia, Manlio, et anſere verum hoc eſſe poteſt. Fit quoque probabile, fuiſſe Auguſti tropaea in Capitolio, quae Actiacam pugnam exhiberent.

Inſerta eſt Virgilio in anglicum ſermonem a Wartono aliiſque conuerſo ſub To. III. finem diſputatio elegans Viri Cl. W. Whitehead ſuper hoc clipeo, in quo ille argumenti dilectum et rationem ita tuetur, vt ciuitatis Romanae ſtatum et conditionem inde ab origine per ſingulas

aetates, ſimulque ſummum opum faſtigium, quo ab Auguſto illa adducta eſt, deſcribi dicat; omiſſis tamen iis, quae iam alibi poeta attigerat, v. c. Aen. VI. Expreſſa itaque eſſe vrbis primordia, raptas Sabinas, foedùſque factum, quo Curibus in vrbem receptis incrementum iam inſignius Roma accepit: mox foederis rupti poenam Metii ſupplicio inflictam: libertatem partam regibus eiectis: bellum Gallicum et Romam reparatam; religiones per Salios, Lupercos et Matronas declaratas: praemia et poenas apud inferos: tandem Actiacam victoriam, qua terrarum orbi pax et tranquillitas parta receptaque ex fluctibus ciuilibus ciuitas mox laete effloruit, Auguſto principe: vt illud Propertii lib. III, 11, 50. acclamaretur: *cape Roma triumphum Et longum Auguſto ſalua precare diem.*

Ingenioſam hanc eſſe clipei enarrationem non nego: an nimis ingenioſa ſit, non dicam. Si ubique ſubſtituas res tempore, loco, perſonis quodammodo coniunctas vel vicinas, tollaſque ex pluribus, quae eodem iure ſumi poterant, quod opportunum eſt: nihil eſt, quod non commode ad ſenſum ſuum interpretari quiſque poſſit.

De artis reſpectu iudicioque, quod multi in poeta noſtro agnoſcunt, omnino mihi quidem adhuc parum liquet, nec, ſi dicendum eſt, quod ſentio, magnum aliquod ſeu picturae ſeu ſculpturae ſtudium poetam noſtrum tenuiſſe arbitror. Nam primum, quae ille expoſuit, nihil tale produnt, et eiuſmodi ſunt, vt etiam vulgariter quiſque artium peritus ea carmine comprehendere poſſit. Tum vero, vt poeta ab eo conſilio longiſſime abfuit, vt artis ſubtilitatem ſequeretur, ita occurrunt non pauca, quae a ſculpturae natura recedunt, nec facile nec commode ea arte tractari poſſunt. Qui oceanum in anguſto limbo expreſſum inque eo innatantes delphines dedit (vſſ. 671. 4.) nae is non adeo magnam graphices peritiam habere potuit. Omnino de arte cogitaſſe Virgilius non videtur, quandoquidem ipſe diuerſum rei conſilium exponit: *Illic genus omne futurae Stirpis ab Aſcanio pugnataque in ordine bella.* Atque ex iis

decerpturus

decerpturus nonnulla ſubiicit: *Fecerat et viridi* etc. At cum Homero certamen iniiſſe videtur: hoc ſibi propoſitum habuit primo loco: altero vt Romanis ſuis placeret. Si artis rationem habere voluiſſet, non diuidere clipeum in tantum paruarum arearum numerum, ſed reuocare omnia ad vnum magnum ac nobile argumentum, et aream ſaltem vna pugna Actiaca exornare debebat, qui totius clipei haud dubie ſplendidiſſimus locus eſt.

Sunt tamen nonnulla ad exprimendum artifice manu egregie accommodata, multiſque paſſim operibus expreſſa: vt Romulus et Remus lactentes, raptus Sabinarum, mox bellum et tandem foedus ictum. Metii Fuffetii ſupplicium, ad ſenſum noſtrum nimis foedum et auerſandum, duris Romanorum ingeniis forte minus diſplicuit. Vrbs a Porſenna obſeſſa, reuulſus ab Horatio Coclite pons, Capitolium a Gallis obſeſſum, et a Manlio propugnatum; Saliorum ſaltatio, Lupercorum diſcurſus, matronarum intectio: ſunt haec talia quae opere exſculpto expreſſa placere potuerunt.

Enimuero, dices, ſunt alia, quae ab artifice reddi nequierunt: *Incedunt victae longo ordine gentes, Quam vaxiae linguis, habitu tam veſtis et auro* — et paullo ante, *Omnibus in templis matrum chorus, omnibus arae etc. — arcum intendebat Apollo Deſuper, omnis eo terrore Aegyptus et Indi Omnis Arabs, omnes vertebant terga Sabaei.* Talis vero reprehenſio hominem artis forte notitia imbutum, poetices vtique imperitum arguit. Eſt enim hoc in poeta noſtro magno ingenio et arte factum, quod ornatum iniecit tanquam veſtem narrationis nuditati, nec ſatis eſſe putauit, deſcribere opus toreuticum, in cuius veritate ſeruanda nullam ſibi videbat religionem eſſe impoſitam. Nec hoc ad artem pertinet, aut excuſatione adiuuandum, aut inter poeticas licentias referendum, quod viri docti faciunt Miſc. Obſſ. T. I. p. 20. IV. p. 198. et Burmann. h. l. ad VIII, 634 et ad Aen. I, 483. verum poetices lex et natura facere iubet, vt res ab arte expreſſas iis auxiliis et in-

ſtrumentis, quibus illa valet, poeta exprimat ſuis coloribus et ornamentis. Hinc tuenda illa v. 634. *Mulcere alternos.* et vſ. 697. *Necdum etiam geminos a tergo reſpicit angues.* Nam poetae haec ſunt, nec ab artifice duae aſpides expreſſae erant. Sicque tot alia ad ornatum faciunt, aut poetica phantaſmata obiiciunt, quibus inflammata mens multa videt, quae ſenſibus ſubiecta non ſunt: *Illum indignanti ſimilem ſimilemque minanti Adſpiceres* etc. Sed in his, in quibus quiſque facile diſertus eſſe poteſt, diſertum eſſe nihil attinet.

An clipei ſuperficies tot rerum diuerſarum argumenta capere potuerit, nunc nemo facile quaerat, poſt virorum ingenioſorum operam in clipei adumbratione ſtilo aereo facta collocatam. Alterum exemplum in Anglica interpretatione ſupra commemorata vidimus ad Whitehead, V. Cl. iudicium L. P. Boitardi arte, ſed, quod factum nollemus, ad picturae naturam propius expreſſum; alterum, quod anaglyphum melius refert, opera Le Lorrain ad Comitis de Caylus praecepta (To. XXVII. Hiſt. de l'Acad. des Inſcript. t. III.) Conſentit vterque artifex in hoc, vt exterior clipei ora, in plures regiones diſtincta, comprehendat ea, quae a v. 630 ad v. 670 commemorata ſunt; reliqua autem in interiorem aream reiiciunt. Exterioris illius orae regiones conſtituunt vterque duodecim. Sunt alia nonnulla, in quibus in diuerſa abeunt; in aliis vterque veritatem argumenti et moris Romani deſerunt. Sed ſingula perſequi velle, inprimis nulla clipei delineatione adiecta, faſtidium faceret. Interiorem aream ab exteriore ſeparat circumductus in orbem, ſed tenui limbo, Oceanus, (ex vſſ. 671. 4.) innatant, quod rideas, delphines. Melius apud Homerum et Heſiodum, Oceanus extremam clipei oram ambit. Aream illam interiorem, ſeu vmbonem clipei, (vt adeo *In medio* v. 675 ſit, in medio clipeo) artifex Gallus in tres areas, quae pugnam, fugam, triumphum exhibent, Britannus autem, cui aſſentiendum arbitror, in quatuor regiones diuiſit: vt prima ſit inita pugna vſ. 676—688.

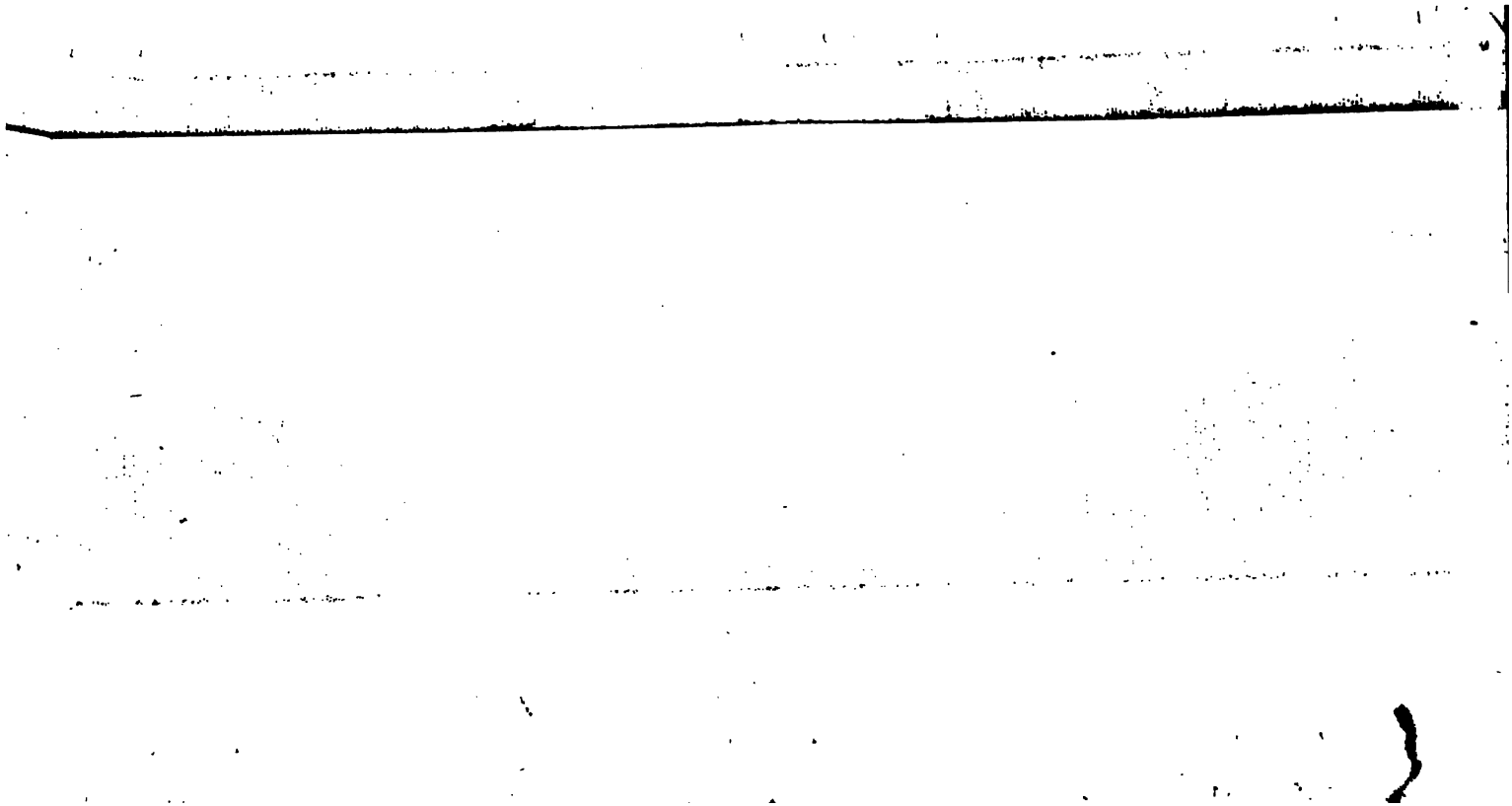
676—688. tum pugna commiſſa vſſ. 689—703. tertio fuga 704—713. tandemque triumphus vſſ. 714.

Elegantiam in diſponendo argumento clipei fruſtra, puto, laudibus extollunt viri docti. Interior ambitus nullo modo delectare poteſt adſpectu, in quatuor, aut, quod multo moleſtius eſt ad oculos, in tres partes diſcretus: inprimis tot rerum et hominum ſignis in tam anguſtum ſpatium coartatis.

Vt igitur paucis complectar, quae mihi de artis iudicio, quod poetae tribuere ſolent, pronuntianda videantur: habuit ille forte in animo ſingulorum ſignorum ſingularumque rerum formas et exempla, quae in vrbe et Capitolio paſſim occurrere ipſi debebant: ea tamen, quae in clipeo hoc efficta dedit, non ſculptoris, ſed poetae ingenio delegit et in vnum locum congeſſit diuerſi argumenti res, quae narratae, ſi altera poſt alteram auditione accipiatur, admiratione animum mouere poſſunt; vt eaedem arte expreſſae oculos tenerent, nec voluit nec curauit aut operam dedit. Poetica itaque habenda ſunt ornamenta, quae in clipeo enarrata dedit, poetico quoque more tractata, non anaglypha ad artis elegantiam ſeu inuenta ſeu expolita. Inde ſplendidiſſimae carminis partes vix a ſculptore bene, etſi Comitem de Caylus ea de re nil dubitare video, (*Tableaux tirés de l'Eneide de Virgile* p. 369. ſqq.) reddi poſſunt; inprimis praelium deorum vſ. 698 ſqq. *Omnigenumque deum monſtra* etc. *Actius haec cernens arcum intendebat Apollo Deſuper — omnes vertebant terga Sabaei. Ipſa videbatur ventis regina vocatis Vela dare et laxos iamiamque immittere funes —Contra autem — Nilum Pandentemque ſinus et tota veſte vocantem* etc. In triumpho autem Caeſaris plura admixta ſunt, quae poetica phantaſmata ſunt praeclara, ſed nulla arte vno temporis momento vnoque et eodem locorum ſpatio exhiberi poſſunt.

Artis notionem poetae non eſſe obuerſatam vltimo loco declarat materia clipei, mira mixtura auro, argento, ferro in idem opus conflato. Per porticus Capitolii (vſ. 655.)

auratas anſer *argenteus* volitat: ipſi Galli *aurea* caeſarie, *aureis* virgatis veſtibus et torquibus *aureis*. Non igitur ectypo modo opere haec expreſſa, verum ad priſcum et Homerici aeui morem etiam coloribus variata, auro ſaltem et argento, in aerea clipei area. Porro vſ. 671. Mare *auro* effictum: *ſed fluctu ſpumabant caerula cano*. In *caerula* non etymon vocis cogitandum videtur: ſed ſimpliciter mare: idque argenteos fluctus habere debuit: innatant tamen delphines, iidem quoque argentei: *Et circum argento clari delphines in orbem Aequora verrebant caudis aeſtumque ſecabant*. Mox Mauors *caelatus ferro* v. 700. h. e. ferro vel chalybe exſculptus: nam improprie voce *caelatus* vſus videtur. Alia ſuper hoc clipeo in notis paſſim obſeruata ſunt.



OBSERVATIONS

ON THE

SHIELD OF ÆNEAS.

BY

Mr. WILLIAM WHITEHEAD.

OBSERVATIONS

ON THE

SHIELD OF ÆNEAS.

THE deſcription of the ſhield, in the eighth book of the Æneis, has been very generally eſteemed for its poetical beauties. The figure of the wolf bending back with fondneſs, and forming with her tongue the ſmiling infants, or the mourning river-god ſtretching out his watry garments to receive and ſhield the routed Ægyptians, have ſeldom eſcaped even the meaneſt admirer. But I do not remember to have ever ſeen the whole of it conſidered in a critical light, as to the propriety or impropriety of the pieces repreſented. Moſt readers, like the hero that wore it, *Rerum ignari imagine gaudent*, are ſtruck extremely with the diſpoſition of the figures in each particular piece, and the excellence of the painting; without once reflecting whether other pieces might not have been introduced with at leaſt equal propriety, and whether the judgment of the poet as well as his fancy, had a ſhare in the performance. For my own part, I cannot help thinking it may be an agreeable taſk to examine the ſubject a little more minutely; to endeavour to find out the motives and reaſons for each particular repreſentation, and to conſider fairly whether the ſeveral pictures are actually inconnected with each other;

or

or whether, tho' they may ſeem to be thrown down at random, they do not in reality form a kind of regular whole. Such a whole I would be underſtood to mean, as a poet may reaſonably be ſuppoſed to have intended.

The ſhield, as framed by Vulcan, Virgil himſelf tells us, contained a regular ſeries of the whole Alban and Roman affairs.

Illic res Italas, Romanorumque triumphos
Fecerat ignipotens: illic genus omne futurae
Stirpis ab Aſcanio, pugnataque in ordine bella.

Virgil only picks out ſuch particulars as he imagined would conduce to his deſign, and be an ornament to his poem. It is the poet therefore, not the god, who comes under my cognizance; I am concerned only with a few extracts from a larger work, and have undertaken to examine the judiciouſneſs of the collection.

And firſt, I would aſk whether we have not ſometimes blamed Virgil for the circumſtances he has ſelected from the Roman ſtory. There are certainly numberleſs great actions omitted, which are leſs fabulous than thoſe he has repreſented, and perhaps appear to us more ſhining and pictureſque. A deſponding Hannibal, or a bleeding Gracchus, a captive Perſes, or the triumphs of a Scipio, were ſurely as noble objects of repreſentation, as a Cocles on the bridge, or a Clelia in the Tiber. Would a mangled Pompey, drawn with all the mournful circumſtances imagination could have furniſhed, have ſhewn leſs art than a tortured Metius? Or, would ſuch a picture have been leſs acceptable to the Julian family, than a Catiline in Tartarus, or a Cato in Elyſium? It would be endleſs to mention the various particulars in which a Roman bard might have exerted his talents. The hiſtory of his country was a ſeries of great events; and every name on record, that of a demigod, or hero. Why therefore would he confine himſelf to the more doubtful tranſactions of the earlier ages?

To

To this I anſwer in general, that the fine concluſion of the ſixth Book of the Æneis, is a repreſentation of the ſame nature with this before us. The heroes of Rome have already paſt in review. The poet has already celebrated the chief ornaments of his country, and has ſcarce any thing in reſerve but his favourite battle of Actium. He would not, however, let ſo fair an opportunity paſs of doing honour to his anceſtors. He collects together, as it were, the laſt remains of antiquity, and even introduces ſome of the former perſons under different circumſtances, and in different attitudes.

One principal deſign of the Æneis, we may allow, was to pay court to Auguſtus; but it was to do it in ſuch a manner as would not only make the Julian family but the whole Roman name immortal. Accordingly we find there is ſcarce an occurrence in hiſtory which has not found a place in ſome part of the poem: ſcarce an hero of note, who has not ſomewhere or other an opportunity of appearing. The immortal hatred between Rome and Carthage is interwoven with the ſubject itſelf, and by the art of the poet has an original given it, before either of the places concerned was in being. The troubles of Æneas take their principal riſe from it, and Juno labours to preſerve her city near a thouſand years before its deſtruction. This great ſubject, as I mentioned above, and almoſt every other, was too much exhauſted to be figured upon the ſhield; it would have been giving a ſketch, or picture in miniature, of what had been already deſcribed at large.

Having premiſed thus much in vindication of the poet for what he has not done, I ſhall next conſider the method he has choſen to purſue, and lay the whole ſeries of verſes regularly before you.

The ſcene opens with the original of Romulus. The ſeveral kings from Æneas to that time, are paſſed over in ſilence. Thoſe who had any thing remarkable in themſelves,

ſelves, or relative to the Roman affairs, ſuch as Sylvius, Procas, Capys, Numitor, had already appeared in the Elyſian fields. The reſt, like the ſlain in a battle

Alcandrumque, Heliumque, Noemonaque, Prytanimque,

would have been mere names; and are only mentioned in hiſtory, as ſo many links of a pedigree to preſerve connection between hero and hero.

The deſign in the ſixth book was to exhibit to Æneas every deſcendant in his height of glory. But here the intention ſeems to have been quite otherwiſe. "Rome was "to be carried gradually to perfection, and riſe from its "loweſt beginnings to that ſolid grandeur which it ac- "tually enjoyed under Auguſtus Cæſar." When I ſay carried gradually to perfection, I do not mean that every ſingle ſtep by which it roſe to that height will be here ſet before us, but only ſome of the more ſtriking cauſes of its greatneſs be ſtrongly marked out to us; as far at leaſt, as they can be in a ſketch of this nature. In the former repreſentation, we are preſented with the founder of Rome in full maturity; and Anchiſes, while he points him out, cries with a kind of rapture,

——Viden' ut geminæ ſtant vertice criſtæ,
Et pater ipſe ſuo ſuperum jam ſignat honore!

But here the fable of the wolf is introduced, and we ſee the great anceſtor of the maſters of the world an expoſed helpleſs infant.

Fecerat et viridi fœtam Mavortis in antro
Procubuiſſe lupam: geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere linguâ.

Next to its founder we have Rome likewiſe in its infancy. But the poet has choſen to introduce it at the celebration of the Circenſian games, when its handful of inhabitants

inhabitants might all appear together, and the manner of its being peopled, be expreſſed at the ſame time.

Nec procul hinc Romam, et raptas ſine more Sabinas
Conſeſſu caveæ, magnis Circenſibus actis
Addiderat ——————

The ſtory of the Aſylum was what Virgil was unwilling to mention. It would have been deriving the original of the beſt families in Rome from robbers and murderers; and have ſpoiled many compliments in the other parts of his poem. Juvenal, as a Satiriſt, uſes leſs ceremony, when he addreſſes himſelf to a worthleſs patrician, who would claim ſome merit from the virtues of his anceſtors:

Et tamen ut longè repetas longèque revolvas
Nomen, ab infami gentem deducis Aſylo.
Majorum primus quiſquis fuit ille tuorum
Aut paſtor fuit, aut illud quod dicere nolo.

Hiſtorians may labour hard to palliate this account, as it is their buſineſs to relate every thing; but our poet thought proper to paſs it over entirely. I muſt not, however, diſſemble Virgil's having mentioned this very aſylum in another part of his poem; but it is only where he is running over the names of places, and of that among the reſt, without being obliged to enter into particulars, which he muſt neceſſarily have done had he introduced it here:

Hinc lucum ingentem, quem Romulus acer aſylum
Rettulit. ——————Æn. viii. 342.

As to the rape of the Sabine virgins, it was too material to be neglected, eſpecially if we regard its conſequences. The firſt of which immediately follows,

—— *Subitoque novum conſurgere bellum*
Romulidis, Tatioque ſeni, Curibuſque ſeveris.

Dionyſius, who makes every thing deſign, and is perfectly acquainted

acquainted with the moſt minute intrigues of the cabinet, endeavours to repreſent this action as a deep-laid ſcheme of policy. And indeed, if we examine the good effects it produced, we may almoſt be perſuaded to give into his opinion. It was highly probable, that ſuch an inſult as this might at firſt be reſented, but that the rage of paſſion would gradually wear away, and an union of families and intereſts take place. But I confeſs myſelf, I have much more pleaſure in obſerving a variety of events brought about by accident; and think it more natural to imagine, that the politics of that age were on too low a form to pretend to forecaſt. It is upon this account that I have always conſidered Dionyſius's hiſtory, admirable as it is, as a civil romance: Tho' the heads of it are true, or at leaſt what are received as ſuch, yet like the Cyropædia of Xenophon, it rather ſeems written to inſtruct poſterity, than to relate what has really happened. Machiavel, in his diſcourſes on the firſt Decade of Livy, has taken a better method to make the Roman hiſtory uſeful. He has extracted general rules of policy, both from the errors and perfections of that ſtate, and given due praiſe to its excellencies, without ſuppoſing every citizen a Lycurgus.

After mentioning the war, the poet proceeds to its happy concluſion, and takes occaſion to paint his anceſtors in the very action of ſtriking a league. A league we muſt take notice, which unites the Roman and Sabine people. A remarkable period in the Roman ſtate.

Poſt iidem inter ſe poſito certamine reges
Armati Jovis ante aras, pateraſque tenentes
Stabant: et cæſâ jungebant fœdera porcâ.

To the manner of engaging in a treaty, ſucceeds the puniſhment for breaking one. Numa's peaceful reign had already been celebrated:

Quis procul ille autem ramis inſignis olivæ, &c. Æn. vi.

And the religious part of it taken notice of in the words *ſacra ferens.*

ferens. The warlike character of Tullus Hoſtilius was there likewiſe introduced; but this one action of his, with regard to Metius, was juſtly reſerved for a more proper place:

Haud procul inde citæ Metium in diverſa quadrigæ,
Diſtulerant (at tu dictis, Albane, maneres)
Raptabatque viri mendacis viſcera Tullus
Per ſylvam, et ſparſi rorabant ſanguine vepres.

This too we muſt obſerve was another remarkable period, when the Alban and Roman people were united into one body.

From the reign of Tullus Hoſtilius, till the beginning of the conſular ſtate, we have an entire chaſm in the hiſtory; which again opens with the Tuſcan war.

Ancus Martius, and Tarquinius Priſcus, have a place in the ſixth book, and therefore might juſtly be omitted here. But it is the misfortune of Servius Tullius, to whom Rome owed the beſt part of her conſtitution, to be neglected in both places. Strada, in his Momus, accuſes Virgil of this neglect; but makes no apology for him. The commentators tell us, it is becauſe Servius was of mean extraction. I own, it is with difficulty I acquieſce in ſuch a reaſon, and think the poet as well as myſelf, would be obliged to any one, who would furniſh us with a better. His mother was a princeſs, tho' a ſlave of war; and his great abilities, whatever was his extraction, were certainly equal to any ſtation:

Ancillâ natus trabeam et diadema Quirini,
Et faſces meruit regum ultimus ille bonorum.
Juv. Sat. 8.

But it ſeems to have been the faſhion to neglect him; for we find Horace equally unjuſt in not allowing him a place in his catalogue of worthies, Od. 12. lib. 1. In one of his Satires indeed, where it made for his purpoſe, he does

does him the favour to inſinuate, that he was a good man, tho' his reign was ignoble,

Ante poteſtatem Tulli atque ignobile regnum
Multos ſæpe viros nullis majoribus ortos
Et vixiſſe probos, amplis et honoribus auctos.

Tarquin the proud, the ſucceeding king, is mentioned by name in the ſixth book, and in this; in the former he is merely a name, and joined too in an haſty manner with the elder Tarquin:

Vis, et Tarquinios reges——————

But here he is more directly, and more juſtly introduced; for tho' he himſelf had no virtue which deſerved regard, he was greatly the occaſion of it in others; and gave riſe, by his infamy, to the firſt heroes of Rome. It is not Tarquin, but his oppoſers, whom the poet celebrates. In the ſame manner muſt we underſtand the "*ſuperbos Tar-* "*quini faſces*" of Horace, which ſome commentators would apply to Tarquinius Priſcus, who was remarkably concerned for the majeſty of government. But if we conſider it in the light I am mentioning, the whole ſtanza will be finely contraſted:

Romulum poſt hos prius, an quietum
Pompili regnum memorem, an ſuperbos
Tarquini faſces, dubito, an Catonis
Nobile Lethum.

"Shall I firſt celebrate Romulus, who founded the mo-
"narchy of Rome; or Numa, who confirmed it by the
"arts of peace; or thoſe noble perſons who recovered
"our liberty from the haughty Tarquin; or Cato, who
"died in its defence?"

This too ſaves the latter part of the ſtanza from that ſtrange alteration of Dr. Bentley,

Anne Curti Nobile Lethum.

To return; the poet deſcribes the tyrant, as already

niſhed; and only lays before us the conſequence of that niſhment, the Tuſcan war:

Nec non Tarquinium ejectum Porſenna jubebat
Accipere, ingentique urbem obſidione premebat.

We need not wonder that he has not been more partilar, as to the enormities of the Tarquins, ſince it was t his deſign to expoſe villains, but to illuſtrate noble tions. As in the picture of Metius above, it was the ſt reſentment of Tullus which was the ſubject, not the achery of the ſufferer. Beſides every reader, eſpecially Roman one, from the word *ejectum*, muſt naturally run ck to the cruelties of that family. The murder of Serus, and the rape of Lucrece, riſe freſh before us; and I ncy we ſhall find in moſt of the deſcriptions throughout e poem, ſuch particulars ſelected as always draw after em a train of circumſtances, and exhibit to the mind of e reader much more than is expreſſed in words. The xt line breathes the true ſpirit of liberty:

Æneadæ in ferrum pro libertate ruebant.

Lucan would have declaimed on this occaſion, and have ounded with exclamations for twenty verſes together, l the ſubject itſelf grew tedious, if not trifling. But irgil in one nervous line, ſhews the eager ſpirit of the omans, and finely oppoſes their noble reſolution in the uſe of liberty to the inſolent *jubebat* of Porſenna.

He continues to paint the tyrant ſwelling with indignaon at their haughty attempts againſt his kingly ſupreacy, and threatening that virtue which actually alarmed s fancied omnipotence:

Illum indignanti ſimilem, ſimilemque minanti
Aſpiceres: pontem auderet quod vellere Cocles,
Et fluvium vinclis innaret Cloelia ruptis.

fter this noble reſiſtance to a domeſtic tyrant, and his perious abettor, (which every one muſt allow was a ry remarkable period, as an entire alteration of their

government, and an eſtabliſhment of their liberties were the conſequence:) After this, I ſay, we ſee the ſame ſpirit exert itſelf againſt a foreign enemy, who attempted to enſlave or plunder a free people. It is generally agreed, that it was not Manlius or Camillus, but the gold of Rome, which drove back its adverſaries. However, the popular opinion was to the poet's purpoſe:

In ſummo cuſtos Tarpeiæ Manlius arcis
Stabat pro templo, et Capitolia celſa tenebat.

The Capitol was doubtleſs a conſiderable edifice in the time of Manlius, tho' not to be compared with that of Sylla, Veſpaſian, or Domitian afterwards. Virgil, to make it appear as grand as poſſible, has placed in contraſt to it, the thatched cottage of Romulus:

Romuleoque recens horrebat regia culmo.

And by this means puts us in mind once more of the low condition from whence Rome raiſed itſelf; which, as I obſerved above, was one deſign of the whole repreſentation.

Mr. Addiſon is of opinion, that the veneration paid to the lady of Loretto's temple, took its riſe from the ſuperſtition of the old Romans with regard to this hut of their founder's, which they continually repaired as it fell to decay. The cuſtom of repairing it is, I ſuppoſe, intended to be expreſſed in the words, *recens horrebat.*

That nothing which was of ſervice to the poet's country, might be paſſed by in ſilence, the very geeſe are celebrated for their alarming the centinels:

Atque hic auratis volitans argenteus anſer
Porticibus, Gallos in limine adeſſe canebat.

What follows to the end of the deſcription is poetical painting, tho' not merely ſo, for it very accurately informs us of the dreſs and perſons of the Gauls, and their manner of engaging in arms:

Galli

Galli per dumos aderant, arcemque tenebant,
Defenſi tenebris, et dono noctis opacae.
Aurea cæſaries illis, atque aurea veſtis:
Virgatis lucent ſagulis: tum lactea colla
Auro innectuntur: duo quiſque Alpina coruſcant
Gæſa manu, ſcutis protecti corpora longis.

his affair of the Gauls is the laſt piece of direct hiſtory e are preſented with, till we come to the battle of Ac-ım. Several heroes between the times of Tarquin and anlius, have paſſed without mention, and many more tween Manlius and Auguſtus Cæſar. But I believe, if turn to the ſixth book, we ſhall obſerve moſt of them her expreſly named, or their actions ſo pointed out to , that we cannot miſtake them. I ſhall now therefore ıve the hiſtorical part, and conſider the poet's deſign in other light.

Mr. Warburton has brought many arguments from the ſcent into hell, and ſeveral other parts of Virgil's poem, prove the political and legiſlative nature of it; and I ink we may find ſome uncommon teſtimonies in this all ſketch, to confirm his opinion. If we look back to particulars already paſt, we ſhall ſee among the few ıich are mentioned, a treaty entered into with the ut-ɔſt ſolemnity, and the obſervance of another enforced th a rigorous puniſhment; we have ſeen likewiſe the rit of liberty acting vigorouſly againſt a domeſtic tyrant, d a foreign enemy. The perſons named are not re-:ded on account of private virtues, but are thoſe only o had done eminent ſervice to the public. Nor are in-d, any of the feuds and animoſities between the Patri-ns and Plebeians even hinted at any-where. But what nediately follows is the ſtrongeſt proof of Mr. War-ton's aſſertion. Virgil could not think his ſtate com-te, even in miniature, without the additional ſanction religion; and Numa's inſtitutions under a ſuppoſed ɔiration, were the moſt proper to be repreſented.

Nor has the poet brought in his ceremonies without a manifeſt connection with the foregoing repreſentation. They immediately follow the invaſion of the Gauls, and may appear a kind of religious rejoicings, and proceſſions, and honours paid to the gods by the Romans, on account of their deliverance from their enemies:

Hinc exultantes Salios, nudoſque Lupercos,
Lanigeroſque apices, et lapſa ancilia cælo
Extuderat.

The next lines, which continue the proceſſion, are a pretty compliment to the Roman matrons: The ſtory is too well known to need an explanation:

——Caſtæ ducebant ſacra per urbem
Pilentis matres in mollibus——

I would take notice however, with what addreſs the compliment is brought in: The attention of the ladies to the religion of their country, and a due obſervance of its ceremonies, is the ſubject of the picture; their being carried in litters to the performance of them, which is the compliment, is introduced as it were by the bye. I ſhould imagine too there is ſome inſtruction couched under the epithet *caſtæ*, and that the poet would inſinuate that the violation of the marriage-bed is the bane of ſociety, and a diſregard or negligence on that head, the ſure forerunner of the deſtruction of a ſtate. Horace is very explicit on the ſubject:

Fœcunda culpæ ſæcula nuptias
Primum inquinavere, et genus, et domos:
Hoc fonte derivata Clades
In patriam populoſque fluxit.

As religion was neceſſary to perfect his ſtate, ſo was the doctrine of a future ſtate of rewards and puniſhments full as neceſſary to perfect his religion: For which reaſon as a kind of moral to the whole, he concludes like a true legiſlator

giſlator with his hell for bad citizens, and his elyſium for the good:

——— *Hinc procul addit*
Tartareas etiam ſedes, alta oſtia Ditis:
Et ſcelerum pœnas, et te, Catilina, minaci
Pendentem ſcopulo, furiarumque ora trementem;
Secretoſque pios, his dantem jura Catonem.

What other reaſon could he poſſibly have for introducing again his Tartarus and Elyſium, after having beſtowed a whole book upon them before? It is worth our while to obſerve likewiſe who the perſons are, that are ſelected out as proper inſtances of the puniſhed and rewarded, Catiline, and Cato the younger. One, the moſt flagitious incendiary that ever attempted the deſtruction of his country, and the other the nobleſt example of ſincere patriotiſm. The greateſt, and moſt infamous, of public characters.

The mentioning Catiline here, tho' Julius Cæſar is ſhrewdly conjectured to have been embarked in the ſame pernicious deſign with him, is, perhaps, a barefaced denial of the aſperſion; and the poet, by inſerting it in a work manifeſtly written under the protection of Auguſtus, ſeems utterly to diſclaim the notion, and to take it for granted no one ever ſuſpected it. As to Cato, the commentators have great doubts, for which of the two this compliment was intended. But if the poet's deſign be, as I have repreſented it, we have certainly no occaſion to heſitate a moment. It was no affront to the Julian family to celebrate the juſt and heroic notions of Cato, if they at the ſame time confeſſed that he applied them at an improper time, and erred thro' too much virtue. The manner in which the flatterers of that age talked, and which had a mixture of truth in it, was this, "That corruptions and animoſities had riſen to ſo great an height, and the ſtate of the commonwealth was ſuch, that it neceſſarily required a maſter, and Cæſar was the beſt they could poſſibly receive." Dr. Middleton has drawn

a fine compariſon between the tenets of Cato, Cicero, and Atticus, and ſhewn that the rigid precepts of the former were by no means ſuited to the times in which he lived; and I cannot help coming into the opinion, that Virgil had ſome meaning of the ſame kind, by his manner of placing him in Elyſium. His opinions, tho' juſt and virtuous, and deſerving of all the encomiums the poet could pay to them, yet ſeem to be calculated for a nation of philoſophers, "For the polity of Plato, and not the dregs of "Romulus." They were the PII only, who could obey the *jura Catonis*. This is not laughing at Cato, as ſome ridiculous commentators would ſuppoſe, but paying him, I think, the greateſt compliment he could poſſibly receive, and avoiding at the ſame time any reflection on the tyrant he oppoſed.

I confeſs the mere words, *his dantem jura Catonem*, may very well be applied to the rigid laws of Cato the Cenſor. But I would chuſe, for the reaſons already mentioned, they ſhould relate to the younger. I may add too, that what is alledged againſt the naming Cato here with honour, would hold as ſtrongly at leaſt againſt Pompey, and yet we find him in the ſixth book of the Æneis, in the ſame verſes, and addreſſed equally with Julius Cæſar himſelf:

Illæ autem paribus quas fulgere cernis in armis
Concordes animæ nunc—— &c.

If it is objected, that Pompey fought only for himſelf, and his faction, but that Cato really meant his country; and therefore it was a greater diſgrace to the Cæſarians to be oppoſed by a real, than a feigned patriot; I would offer in anſwer, what I have mentioned above, the improper time in which Cato exerted his virtue. To conclude, thoſe remarkable words, "*Catonis nobile Lethum*," would never have been found in an ode of Horace particularly deſigned for

for Auguſtus, had a poet's expreſſing himſelf in ſuch a manner been looked upon as an affront to his patron.

We have now nothing remaining but the battle of Actium, that is, "The great finiſhing ſtroke, or eſtabliſh-"ment of the Roman empire." Upon which, as his principal ſubject, Virgil has beſtowed more verſes, than on all the reſt taken together. Indeed he has been ſo very explicit in his ſeveral deſcriptions, that he will ſave me the trouble of ſaying much on any of them. It was this great affair (as I ſaid above) which fixed the Roman government on its new foundation, and left Auguſtus maſter of the world. Happily too for the poet, his patron might in this contention be conſidered as the defender of Rome and liberty, againſt a rebellious citizen ſuſtained by a foreign power. Accordingly he has made uſe of the opportunity, and introduced the ſenate and the people, the tutelar deities of private families, and thoſe who preſided over the ſtate, as all uniting with Auguſtus in his undertaking. He has drawn his hero likewiſe with his whole divinity about him, and made him, what he affected to be thought *, the repreſentative of Apollo:

Hinc Auguſtus agens Italos in prælia Cæſar,
Cum patribus, populoque, penatibus, et magnis Diis,
Stans celſa in puppi: geminas cui tempora flammas
Læta vomunt, patriumque aperitur vertice ſidus.

Agrippa likewiſe has his ſhare in the compliment:

Parte aliâ, ventis et Diis Agrippa ſecundis,
Arduus, agmen agens: cui belli inſigne ſuperbum
Tempora navali fulgent reſtrata coronâ.

When he deſcribes Antony, tho' at the head of a numerous army, it is with ſtrong marks of deriſion and indignation. It is by the aſſiſtance of Barbarian troops that he is even victorious; and, as his greateſt mark of infamy, his

* Polymetis, Dial. 8.

Ægyptian wife brings up the rear. The words *Ægyptian wife* might poſſibly convey at that time a very ſevere ſarcaſm, as it was well known in Rome, that Cornelia the mother of the Gracchi had refuſed to marry one of the Ptolemys, and pleaded as a reaſon for her denial, that a woman who had been wife to a Roman ſenator, could not condeſcend to become queen of Egypt:

Hinc, ope barbaricâ variiſque Antonius armis
Victor, ab Auroræ populis et littore rubro
Ægyptum, vireſque Orientis, et ultima ſecum
Bactra vehit: ſequiturque (nefas) Ægyptia conjux.

After the fleets are drawn up, we are next preſented with the engagement. In which the poet has exerted his whole power of fancy and expreſſion. The *turritæ puppes* are to be ſure brought in as a compliment to Agrippa, who was the inventor of them. We ſee too once more the gods ſiding with Auguſtus, and the Roman divinities oppoſed to the monſters of Ægypt:

Una omnes ruere, ac totum ſpumare reductis
Convulſum remis roſtriſque tridentibus æquor.
Alta petunt: pelago credas innare revulſas
Cycladas, aut montes concurrere montibus altos;
Tantâ mole viri turritis puppibus inſtant.
Stuppea flamma manu, teliſque volatile ferrum
Spargitur: arva novâ Neptunia cæde rubeſcunt.
Regina in mediis patrio vocat agmina ſiſtro,
Necdum etiam geminos a tergo reſpicit angues.
Omnigenumque deûm monſtra, et latrator Anubis,
Contra Neptunum, et Venerem, contraque Minervam
Tela tenent: ſævit medio in certamine Mavors
Cælatus ferro, triſteſque ex æthere Diræ,
Et ſciſſâ gaudens vadit Diſcordia pallâ,
Quam cum ſanguineo ſequitur Bellona flagello.

The defeat follows the engagement: and would it be too fanciful to ſuppoſe that the poet may have ſhadowed a refined

fined piece of flattery to his patron under the perſonage of the deity, who puts the enemy to flight. We have mentioned above the fondneſs of the emperor to be conſidered as bearing great reſemblance to that god; and why may we not imagine that the Actian Apollo here is only an allegorical Auguſtus?

Actius hæc cernens arcum intendebat Apollo
Deſuper: omnis eo terrore Ægyptus, et Indi,
Omnis Arabs, omnes vertebant terga Sabæi.
Ipſa videbatur ventis regina vocatis
Vela dare, et laxos jam jamque immittere funes:
Illam inter cædes, pallentem morte futurâ,
Fecerat ignipotens undis et Iapyge ferri.
Contra autem magno mœrentem corpore Nilum,
Pandentemque ſinus, et totâ veſte vocantem
Cæruleum in gremium, latebroſaque flumina, victos.

The whole poem concludes with the three days triumph of Auguſtus, and we may obſerve that it is the porch of the temple of Apollo in which the hero is ſeated.

At Cæſar triplici invectus Romana triumpho
Mœnia, diis Italis votum immortale ſacrabat;
Maxima ter centum totam delubra per urbem.
Lætitia, ludiſque viæ plauſuque fremebant:
Omnibus in templis matrum chorus, omnibus aræ:
Ante aras terram cæſi ſtravere juvenci.
Ipſe ſedens niveo candentis limine Phœbi,
Dona recognoſcit populorum, aptatque ſuperbis
Poſtibus: incedunt victæ longo ordine gentes,
Quam variæ linguis, habitu tam veſtis et armis.
Hic Nomadum genus, et diſcinctos Mulciber Afros,
Hic Lelegas, Caraſque, ſagittiferoſque Gelonos
Finxerat. Euphrates ibat jam mollior undis,
Extremique hominum Morini, Rhenuſque bicornis,
Indomitique Dahæ, et pontem indignatus Araxes.

This triumph of Auguſtus is not only over Antony, but

but the whole world at once. The Africans, the Scythians, and the Morini, the Euphrates, the Rhine, and the Araxes, unite together to pay him homage. Here then, we ſee Rome in its utmoſt height of glory, and may obſerve, as I ſaid before, the amazing contraſt between its appearance at the beginning of the poem, and at the end of it, between an expoſed infant and an univerſal monarch. The ſeveral intermediate ſteps by which it aroſe to this ſurprizing grandeur, are, I think, ſketched out to us in the preceding verſes. We have ſeen it in that ſhort compaſs, built and peopled, we have ſeen it ſolemnly enter into leagues, and enforce the obſervance of them; we have ſeen it act bravely againſt foreign enemies and a domeſtic tyrant; in ſhort, we have ſeen its heroes always actuated by a love of their country, and a ſtate founded on the ſolid baſis of religion, and of virtue. Whether this was really the caſe, with regard to Rome, we are not to conſider: It is ſo repreſented by the poet, and if we take his word for the truth of it, I am ſure we need not wonder at any pitch of greatneſs to which ſuch a ſtate arrived.

I have now finiſhed what I intended to prove, and have, I hope, made it appear, that the ſeveral pictures which compoſe the whole repreſentation, were by no means thrown down at random, but judiciouſly ſelected by the poet: And that, tho' the whole piece may very properly be conſidered as a ſupplement to the ſixth book of the Æneis, yet it has at the ſame time a ſcheme and deſign peculiar to itſelf.

SECTION II.

In writing the foregoing obſervations I could not help taking notice, what extremely fine pictures many of the ſubjects repreſented would make. Which put me upon conſidering, whether it might not be poſſible to connect them all together in the manner of a ſhield, as Mr. Pope had

had done with regard to the ſhield of Achilles. I tried, and found it upon the trial ſo very eaſy, that I was at a loſs to find a reaſon why it had never been done before, and how it came to paſs that the ſtrenuous advocates for the Roman poet ſhould not at leaſt have attempted to ſet him in this reſpect on a level with the Grecian. The only cauſe I can aſſign is this, they found a difficulty at the beginning of the poem; the *illic res Italas* — the general repreſentation of the whole Alban and Roman affairs from Æneas to Auguſtus, was thought too extenſive for the compaſs of a picture. It is on this account too, that Mr. Pope ſays the ſhield of Virgil is charged with a great deal more work than that of Homer. But this, tho' I allow it to be an objection, may, I think, be obviated by what I have ſaid in the beginning of the former ſection. I there made a diſtinction between the ſhield of Vulcan, and the ſhield of Virgil; which diſtinction I would again make here, and then, tho' I eaſily confeſs that the former cannot be repreſented as a picture, yet I may venture to affirm, that the ſeveral repreſentations in the latter may be ſo put together, as to form a complete ſhield. It will not indeed be the ſhield of Æneas, but it will be a juſt reſemblance of the deſcriptions of the poet, and may be a proper ornament for an edition of his works.

In order to put my deſign in execution, I would take for my model in moſt reſpects the ſhield of Achilles, as repreſented by Mr. Pope. I would draw two concentric circles, the larger ſhould mark the circumference of the ſhield, and the ſmaller be placed at pretty equal diſtances from the circumference and the center. The ſpace between the ſmaller and larger circle I would divide into twelve compartments; the ſpace between the ſmaller circle and the center, into four. In the twelve firſt, I would comprize the ancient hiſtory, and appropriate the four inner entirely to the affair at Actium. The ſubjects of the ſixteen compartments, would be as follows: 1*ſt*. Romulus

and

and Remus, or the founding of Rome. 2*d*. The rape of the Sabine women, or the peopling of Rome. 3*d*. The war, in conſequence of the rape. 4*th*. The peace, or union of the Sabines and Romans. 5*th*. The puniſhment of Metius, or the union of the Albans and Romans into one body. 6*th*. The ſiege of Rome by Porſenna. 7*th*. Cocles and Clelia. In which two laſt would be repreſented the grand ſtruggle for liberty againſt domeſtic tyranny. 8*th*. Manlius, or the noble oppoſition of Rome to a foreign invaſion. 9*th*. The proceſſion of the Salii, Luperci, *&c*. 10*th*. The proceſſion of the Roman matrons; in which two laſt would be repreſented the religious rejoicings of the Romans, on their being delivered from the Gauls. 11*th*. Catiline, or the hell for bad citizens. 12*th*. Cato, or the Elyſium for good citizens. 13*th*. The fleets drawn up at Actium. 14*th*. The fight. 15*th*. The defeat. 16*th*. The triumph.

What kind of pictures theſe ſubjects would make, may appear better by following Mr. Pope's method, and giving a literal tranſlation of the ſeveral deſcriptions of the poet, and adding ſome occaſional remarks on each. To begin with the firſt compartment.

Romulus and Remus.

Fecerat et viridi, &c.] "The god had there expreſſed "the female wolf lying in the green cave of Mars, with "the twin boys hanging at her teats, playing and ſucking "their nurſe, without any ſigns of fear. She mean while "bending back her ſmooth neck, fondles them alter-"nately, and forms their limbs with her tongue."

This deſcription is ſo extremely picturesque, that all the figures diſpoſe themſelves, and I could wiſh to add nothing to it but the river Tiber, which ſhould ſeem to flow at the fore-part of the cave, with no other ornaments but a few ruſhes on its ſides.

2*d* compartment. The rape of the Sabines.

Nec procul hinc, &c.] "At a little diſtance he had

"added

" added Rome, and the Sabine women ſeized by violence " in the area of a theatre, where the people were aſſem- " bled together at the great Circenſian ſhews."

The theatre mentioned here, conſidering the infancy of Rome, ſhould be repreſented as one of turf; ſome few only of its ſeats need to appear in the picture, to leave more room for the principal figures, the raviſhers, and the virgins. Rome might be expreſſed behind by a few cottages, and very rough battlements.

3d compartment. The war.

—*Subitoque novum*, &c.] " Suddenly a new war ariſes " between the Romans, and old Tatius, and the ſevere " Curetes."

Here the poet has neither drawn the picture for us as in the firſt compartment, nor deſcribed the ſubject of it as in the ſecond; but has only ſaid, a war aroſe between Romulus and Tatius, on account of the rape: A painter therefore is at liberty to take the moſt remarkable occurrence of that war for the ſubject of his picture. And this, I think, is the ruſhing in of the Sabine women between the two armies. By this intermediate picture we connect the foregoing one, which was the rape the cauſe of the war, with the following one, which is the concluding a peace in conſequence of this action of the matrons.

4th compartment. The peace.

Poſt iidem, &c.] " After this the ſame kings, having " given over the war, were ſtanding together armed be- " fore the altar of Jupiter; each of them holding a pa- " tera in his hand; and were ſtriking the league, having " ſlain the ſwine."

Could a profeſt dealer in antiquities have been more particular in deſcribing this ceremony, or could a painter deſire better inſtructions? Romulus and Tatius are figured in arms before the altar of Jupiter, each of them has the patera in his hand, and as king and prieſt is performing the ſacrifice. The ſolemn circumſtance of ſtrik-

ing

ing the ſwine *(ſic ferito ut ego hunc porcum feriam)* is juſt over, and accordingly we muſt ſuppoſe he lies dead before the altar.

5*th* compartment. Metius.

Haud procul inde citæ, &c.] "Not far from thence the "ſtimulated courſers had torn Metius different ways (but "Thou, O Alban, ſhouldeſt have ſtood to thy engage-"ments) and Tullus was dragging through the wood the "bowels of that perjur'd man, and the ſhrubs beſprinkled "with his blood were dropping as with dew."

The poet has given full inſtructions for this picture himſelf. The only difficulty is in the word *quadrigæ*, which ſignifies chariots drawn by four horſes, and ſometimes four horſes without the chariot. The common pictures of Metius ſeem to follow the latter ſenſe. Livy ſays expreſly, he was tied between two chariots. But a determination of this ſort, may, I think, be left to the painter himſelf, and he is at liberty to chuſe what will make the beſt picture. As to Tullus being mentioned as dragging about the entrails, perhaps it means no more than that the execution was performed by his command, or at moſt that he was ſtanding by to ſee his orders obeyed.

I cannot leave this picture, without taking notice, that the unity of time in which it is ſuppoſed to be taken, is very accurately marked out. The horſes *(diſtulerant)* had already torn him in pieces, and are in the action of dragging after them the ſeparated parts of the body; and the neighbouring ſhrubs are deſcribed, as dropping with the blood of the criminal. The præterimperfect tenſes *rapta-bat* and *rorabant* make us actual ſpectators of the execution. The ſame tenſe is generally uſed throughout the poem, and with the ſame propriety.

6*th* compartment. Porſenna.

Nec non Tarquinium, &c.] "Porſenna alſo was com-

" manding them to receive the baniſhed Tarquin, and " was inveſting the city with a mighty ſiege. The Ro- " mans were ruſhing to arms in defence of liberty."

This may, I think, be expreſſed by Porſenna ſtanding below with his army, and throwing out his arm in a commanding manner, to the Romans, who ſhould appear on the wall of their city expreſſing their contempt and reſolution, by brandiſhing their ſpears at him.

7*th* compartment. Cocles and Clelia.

Illum indignanti ſimilem, &c.] " You might ſee him " like one burſting with indignation, and like one " pouring out his threats, that Cocles ſhould dare to pull " down the bridge, and Clelia having broken from her " bonds, to ſwim over the river."

Here is another fine attitude for Porſenna, who is ſtanding on the ſhore of the Tiber, looking with rage and indignation on Cocles and Clelia; the former of whom muſt be repreſented as defending the Sublician bridge, while his countrymen are breaking it down behind him; the latter, with the other virgins, muſt be in the river, and I imagine on horſeback, as it was an equeſtrian ſtatue, which was afterwards raiſed to her honour. Livy ſays nothing, but that ſhe paſſed the river.

8*th* compartment. Manlius.

In ſummo cuſtos, &c.] " On the higheſt part, Manlius " as guardian of the Tarpeian citadel, was ſtanding be- " fore the temple, and defending the lofty Capitol: And " the palace of Romulus was rough with freſh ſtraw. " And here a ſilver gooſe flying in the golden portal, was " giving notice of the approach of the Gauls: The Gauls " were juſt at hand among the buſhes, and were endea- " vouring to take poſſeſſion of the citadel, ſcreened by " darkneſs, and the aſſiſtance of the gloomy night. Their " hair and beards are gold. They ſhine in chequer'd gar- " ments. Their white necks are claſped round with " gold:

" gold: Each of them brandiſhes two alpine ſpears in his " hand, and protects his body with a long ſhield."

The poet has, in great meaſure, drawn this picture for us: A rough kind of rock covered with ſhrubs, through which the Gauls are making their way; on the top of it appears the Capitol: in the portal of which Manlius may be placed in arms, as ſtanding ready to receive them; or, if any of them are advanced high enough, engaging with them: The gooſe may be drawn fluttering over his head. Part of Rome may be ſeen behind, of which the thatched cottage of Romulus muſt be the neareſt and principal object.

9*th* compartment. The Salii and Luperci.

Hic exultantes Salios, &c.] " Here had he wrought the " dancing Salii and the naked Luperci, the long caps " tipped with wool, and the ſhields which fell from " heaven."

In order to expreſs this, the Salii ſhould be drawn in ſhort caſſocks, bound round them with broad belts, and helmets on their heads. They ſhould be dancing, and ſtriking a ſhort ſhield on their left arm with a ſpear which they hold in their right. The Luperci ſhould be running naked, with thongs in their hands, as if they were laſhing people as they paſſed. If it be neceſſary to expreſs the caps, and the ancilia more ſtrongly, a few other prieſts may be drawn with pointed caps tipt with wool, and the ſacred ſhield may appear above, as falling from the clouds with ſome ſtreaks of lightening on each ſide of it.

10*th* compartment. The matrons.

Caſtæ ducebant, &c.] " The chaſte matrons were car- " rying their ſacred offerings through the city in ſoft " litters."

There are great diſputes among the antiquaries what theſe pilenta were, in which the matrons were carried; but I ſhould think they might be repreſented by a kind of open ſedan chairs, borne on the ſhoulders of ſlaves.

11*th*

11*th* compartment. Catiline.

Hinc procul addit, &c.] "At a diſtance from hence "he adds too the regions of Tartarus, the deep en- "trances of hell, the puniſhments of wickedneſs, and "Thee, O Catiline, hanging from a threatening rock, "and trembling at the looks of the furies."

There may be fine expreſſion in the ſituation and looks of Catiline, who muſt neceſſarily be the principal figure. We may ſuppoſe him hanging by the hands from a rock, which he is endeavouring in vain to climb, to avoid the torments which the furies are going to inflict upon him. The jutting out of the rock at the top *(minaci)* makes his attempt to eſcape impoſſible, and muſt conſequently occaſion thoſe agonies of horror and deſpair with which he looks back on his tormentors. Ixion, Siſyphus, the river Phlegethon, *&c.* from the common pictures of Tartarus, may furniſh out the reſt of the piece.

12*th* compartment. Cato.

Secretoſque pios, &c.] "And the ſeparated ſouls of the "juſt, with Cato, giving laws and inſtructions to them."

This ſeems to require no more than the common image of a philoſopher dictating to an attentive audience.

13*th* compartment. The fleets drawn up.

In medio claſſes æratas, &c.] "In the midſt you "might behold brazen-beaked ſhips, the war of Ac- "tium! And you might ſee all Leucate in an hurry, "and ready for action, with the fleets drawn up in order "of battle, and the waves ſhining with gold. On one "ſide was Auguſtus, leading his Italians to the fight, "with the ſenate and people, the greater and leſſer gods, "and ſtanding on the lofty poop. His temples pour "forth a double flame, and his paternal ſtar appears on "his creſt. In another part Agrippa, with the winds "and gods favouring him, ſtands aloft, leading on his "troops; his beaked temples ſhine with the naval crown, "the glorious mark of his ſucceſs in war.

" On the other ſide Antony, with Barbarian forces, " and various arms, comes victorious from the Eaſtern na- " tions, and the ſhores of the Red Sea; and brings with " him Ægypt, the ſtrength of the Eaſt, and the fartheſt " Bactrians. His Ægyptian wife (O infamy!) follows " cloſe behind."

Here, and indeed in all theſe four compartments, every thing is ſo minutely deſcribed, that it cannot be neceſſary to ſay much on the ſubject. Auguſtus's ſhip is the principal figure on one ſide, with that of Agrippa a little above; on the other, the ſhip of Antony muſt be the foremoſt, and that of Cleopatra follow a little behind. The figures of Auguſtus and Agrippa, are very particularly deſcribed; thoſe of Antony and Cleopatra are merely a warrior and a lady, only they muſt be in the moſt conſpicuous parts of their ſeveral ſhips, as well as the heroes above-mentioned. The painter ſhould however take care, that the ſhips are of the ancient model, as alſo the dreſſes of his perſonages. The promontory of Leucate may appear behind.

14*th* compartment. The engagement.

Una omnes ruere, &c.] " They all ruſh together, and " the whole ſea foams, torn and convulſed with the " daſhing oars, and three-forked beaks of the veſſels. You " would think the Cyclades, uprooted from their foun- " dations, were floating in the ſea, or lofty mountains " were engaging with mountains; with ſuch weight and " violence do the men preſs on from the ſhips fortified " with towers. Blazing tow and fiery weapons, are " ſpread on all ſides. The fields of Neptune grow red " with unuſual ſlaughter. The queen in the midſt " calls her troops to battle, with her country's ſiſtrum, " nor as yet perceives the ſnakes, which purſue her cloſe " behind. Monſtrous gods of all kinds, with the bark- " ing Anubis, brandiſh their arms againſt Neptune, Ve- " nus, and Minerva. Mars, ſculptured in iron, rages in

" the

" the midſt of the contention; and the furies ſtorm from " the air. Diſcord, in her torn robe, ſtalks rejoicing, " whom Bellona follows with her bloody whip."

This is a glorious picture in the poet, but has ſo many figures in it as to make it extremely difficult for a painter to draw. It muſt be in general a confuſed ſea-fight, and yet many of its parts muſt be diſtinct. The neareſt and principal figure of the piece ſhould, I think, be Cleopatra in her ſhip, eagerly ſtriking the ſiſtrum. The ſnakes may be twiſted in her veil behind, as it floats in the wind. The gods on each ſide, muſt be among the ſhips. Neptune, Venus, and Minerva, on the ſide of Auguſtus; and Anubis, with his dog's head, and ſome of the other monſtrous gods of Ægypt, on the ſide of Cleopatra, all armed with ſpears, engaging, or ready to engage. Mars, Diſcord, and Bellona, muſt be in the center, and the furies above in the air. One ſhip at leaſt ſhould be diſtinguiſhed with towers, as Virgil has particularly mentioned them. If the painter ſhould want room, he might very well place Minerva and Venus on the tower of one of the ſhips, and Neptune in the front of the piece on the Roman ſide, juſt riſing from the waves, and brandiſhing his trident at the enemy.

15*th* compartment. The defeat.

Actius hæc cernens, &c.] " The Actian Apollo be- " holding theſe things, was bending his bow from on " high; frighted at which, Ægypt and the Indians, all " the Arabians, and all the Sabæans, were turning their " back in flight. The queen herſelf was ſeeming to " give her ſails to the invoked winds, and eagerly letting " out the looſened ropes. The god had drawn her amidſt " the ſlaughter pale as it were, with the forebodings of " the death which threatened her, and borne along in her " ſhip by the waves and wind. On the other ſide had " he wrought the Nile with his vaſt body, mourning and " ſtretching out the folds of his garments, and inviting

" the conquered into his ſea-green boſom, and retired " rivers."

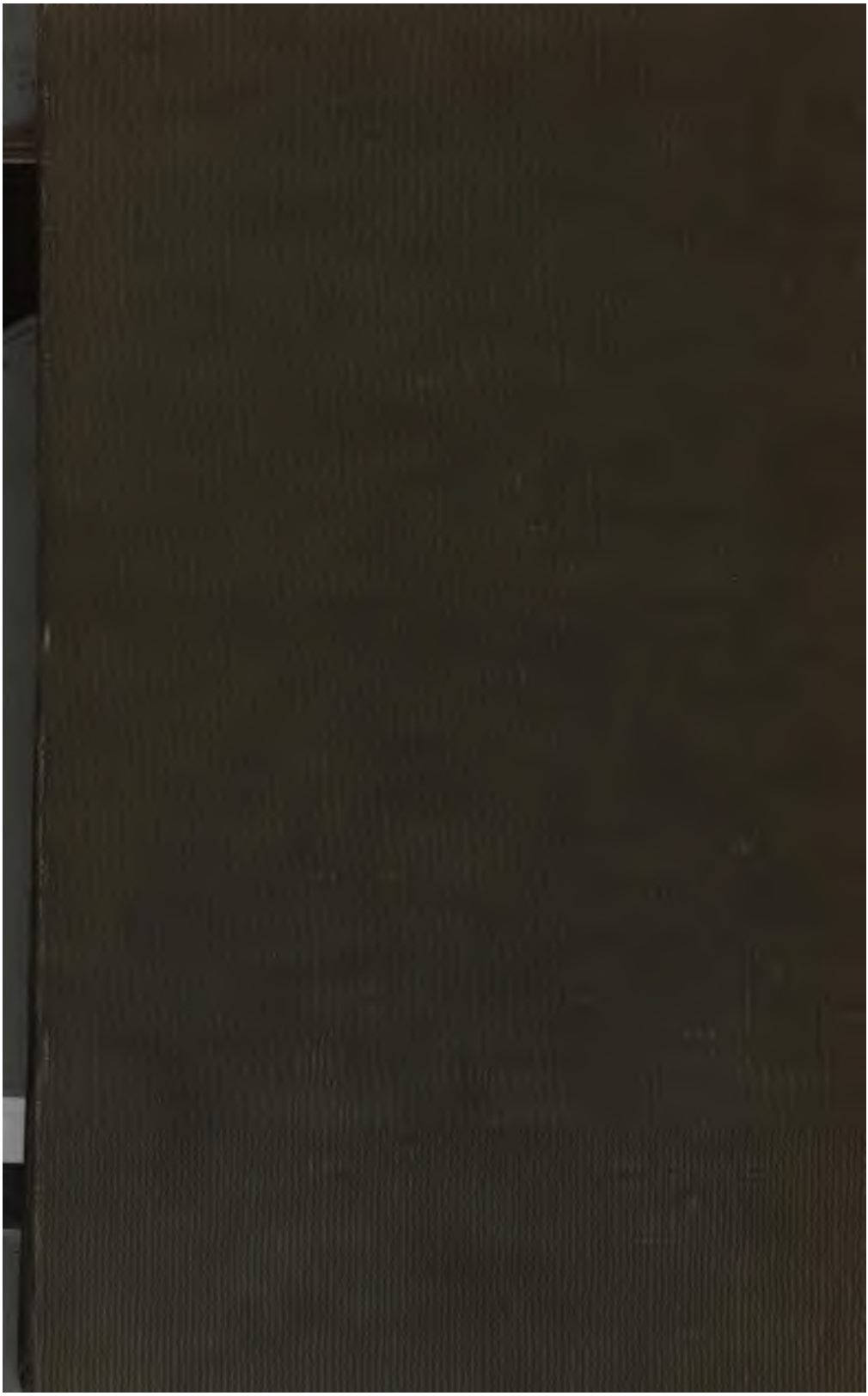
This is another fine picture, very ſtrongly marked, and leſs crowded with figures than the former. Cleopatra is again the principal object, and ſhould be drawn in the middle of the piece in her ſhip, and in the attitude deſcribed above. On one ſide is Apollo on the promontory of Actium, with his bow drawn, and aiming at her in her flight: On the other ſide the river Nile (with his proper ſymbols, the ſphynx, *&c.)* ſtretching out his arms and garments to receive her. The reſt of the routed veſſels may be drawn behind, the people in them all eager for flight, and looking back with terror at the threatened vengeance of the god.

16*th* compartment. The triumph.

At Cæſar triplici invectus, &c.] " Cæſar too, borne " through Rome in a triumph of three days, was conſe- " crating an immortal vow to the gods of Italy, of three " hundred vaſt temples to be erected through the whole " city. The ſtreets were reſounding with joy, and ſports, " and applauſes. Altars and choirs of matrons in every " temple; before the altars ſlain heifers ſtrewed the " ground. He himſelf ſitting in the white porch of " ſhining Phœbus, reviews the ſpoils of the ſeveral " people, and fits them to the proud columns. The con- " quered nations march in long ranks, as various in their " habits and arms, as in their language. Here Vulcan " had wrought the race of the Nomades, and the unzoned " Africans: Here the Lelegæ, the Carians, and the qui- " ver-bearing Geloni. Euphrates was there, now flowing " with leſs ſwelling waters, and the Morini the remoteſt " of mankind, and the double-horned Rhine, and the " Dahæ unconquerable before, and the Araxes who diſ- " dained a bridge."

The poet, in theſe concluding lines, has launched out a little farther than uſual, and mixed narration of his own with

with what he was deſcribing as repreſented on the ſhield; a liberty very allowable, but which muſt be attended to, if we would frame our picture with any unity of time or deſign. This being premiſed, I would take no notice of the three days triumph, but form the picture in the following manner: Cæſar, as the principal figure, ſhould be ſitting in the porch of Phœbus (which might appear on one ſide) with his people about him, fixing up the ſpoils of the conquered to the pillars of the temple. The vanquiſhed nations ſhould be paſſing, as deſcribed above, in the fore-ground of the picture: And, though I know, it was the cuſtom in the Roman triumphs, to carry the figures of the conquered rivers, as well as thoſe of the deities of the countries, in vehicles or upon mens ſhoulders, yet as they would be loſt in a confuſed group, the painter might, I think, take the liberty of repreſenting the Euphrates, the Rhine, and the Araxes, as allegorical perſonages lying down at the bottom, and paying homage to their conqueror. Their ſeveral ſymbols ſhould mark out what they are; the horns of the Rhine are particularly mentioned by Virgil; the palm-branch is the ſymbol of the Euphrates; and as the Araxes has not, that I know of, any diſtinguiſhing mark, ſuppoſe, to keep up to his character of *pontem indignatus*, part of a broken bridge was to ſeem to ſupport him.

The reader muſt have obſerved, that, in order to avoid an interruption in the ſeries of the compartments, I left out ſome verſes, which the poet introduces between the ancient hiſtory and the fight at Actium; and which are as follows:

Hæc inter tumidi late, &c.] "In the midſt of theſe the "figure of a ſwelling ſea was flowing wide in gold; but "the deep was foaming with white waves, and round "were dolphins in bright ſilver, ſporting in circles, and "laſhing the billows with their tails, and cutting the "tide."